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ABSTRACT

This report proposes that the entire basis of composition be reconsidered in terms of total communication--starting with culture (the total interaction of humans) and progressing to the recognition of writing as a symbol system valuable in expressing and ordering the self. Included in the report are discussions of (1) the relationship of written language to culture and communication; (2) types of learning in general, as well as specifically applied to communication and language learning; (3) purposes, objectives, and intentions of teaching composition at the elementary school level; (4) general organization--guidelines for and samples of implementation, and references useful in establishing a composition program; and (5) a proposed pattern for teacher education with extensive bibliographies and outlines for courses in extrinsic instruction (e.g., literature, psychology, and philosophy) and intrinsic instruction (e.g., a composition methods course.) (MF)

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COMPOSITION IN THE ELEMENTARY SCHOOL:

A Statement of Viewpoints and a Proposal

by

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COMPOSITION IN THE ELEMENTARY SCHOOL

Introduction

In attempting to formulate a statement about composition in the elementary school, one is soon confronted with the fact that it is the subject of a great amount of opinion literature which ranges from flat assertions that "writing" can not be taught at all, to rather elaborate descriptions of methods of teaching composition. And any hopes that available research evidence will indicate a true course through the maze of contradictions are soon dispelled; for as has been recently and starkly stated, "Today's research in composition, taken as a whole, may be compared to chemical research as it emerged from the period of alchemy: some terms are being defined usefully, a number of procedures are being refined, but the field as a whole is laced with dreams, prejudices, and makeshift operations" (Braddock, Lloyd-Jones & Schoer, 1963, P. 5).

Upon first glance this state of affairs would seem to allow almost complete freedom for developing another ideal model and indeed the restrictions assumed in this statement have not been imposed by what we know to be indisputable facts of composition but rather by what the practioneers, the elementary school teachers and the trainers of teachers, assume to be the facts or those assumptions on which they have had to base their practices in order to cope with the press of their daily responsibilities to the field. For the purposes of this statement then, it is accepted as a principle of behavioral change that there must be in the process of effective innovation some connection with the status quo. Realistically, it seems foolish to ignore the fact that, as MuLuhan and others (Culkin, 1967) have contended, the future is based on the present and the present is interpreted in terms of the past. Thus it was regarded as not unpropitious to utilize some of the better established and accepted ways of organizing educational activities in developing this statement about the teaching of composition in the elementary school.

While such reasoning apparently derives from expendiency it should not be misconstrued as condescension. It is quite obvious that educational practice to date has not been devoid of success and little evidence exists as to the exact nature of its weaknesses which are generally admitted to exist and about which there is constant concern.

There has been a deliberate attempt to use the established educational framework of such concepts as purposes, objectives, procedures and evaluation in presenting a point-of-view about composition and at the same time assuming the right to critically question the past and present use of such concepts in education. In fact, this statement, as a whole, might well be characterized as critical questioning. Certainly it can offer little in the way of research evidence to support its proposals--proposals which are, for the most part, for reconsidering, for trying out, for experimentation.

The procedures of developing this statement were rather simple: the writer, as chairman of a small group of teachers and professors meeting approximately eight times, guided by initial group discussions developed for each meeting a different segment of an overall viewpoint. Each segment was submitted in an incomplete form to the group for suggestions of revision. Because of the limited opportunities of involvement in the formulation of the final statement, other members of the group are not responsible for any of its weaknesses. These must be attributed to the writer.

SECTION I

Culture, Communication and Language: A Point of View

As the heading indicates, this section is concerned with the interrelationships of culture, communication and language. Contrary to the common conceptualizations of composition as "talk written down" (which it is to a limited extent) or to the attention traditionally devoted to the written word as man's only important means of communication, the viewpoint which this section attempts to clarify sees written language in the perspective of being only one of many channels of communication and a derived, (not natural) one at that, albeit an important one.

Perhaps a clear perspective can be developed by first establishing as broad a base as possible and then successively reducing the focus to concentrate finally on composition in the elementary school. Richard Chase has established a broad neuro-biological viewpoint of communications (Smith & Miller, 1966). "This point of view suggests that communication systems evolve in specific forms in order to meet specific needs for information transfer necessary for the preservation, growth and development of an organism." (p. 254) He also suggests that language function be "considered as part of a broad continuum of information-exchange operations that function to regulate and integrate biological activity. Species in which behavior is mediated by complex social interrelationships generate, by virtue of this fact, needs for the transmission of more complex messages. As the information content of a message increases, a correspondingly more complex message-generating system must evolve. We find a corresponding evolution of communication systems that can meet these requirements (Darwin, 1873; Marler, 1959). Posture and facial expressions become used as a means of communicating social position and emotional states. Primates demonstrate the capability of sending messages that effect the way in which other messages are interpreted (Altmann, 1965). This sort of 'Communication about communication' has been designated as 'meta-communication' (Ruesch, 1951). Primates frequently direct social messages to specific individuals by posture and facial expression (Altmann, 1965)" (Smith & Miller, 1966, pp. 253-56).

While the importance, definition and role of need have been questioned and at least partially rejected by Fodor and Lennenberg (Smith & Miller, 1966, pp. 269-71), there seems to be substantial support for the view that "Both the receptive and productive aspects of communication are readily related to specific categories of information exchange of unique importance to the animal in question (Marler, 1959; 1961; Tinbergen, 1964) " (Smith & Miller 1966, p. 255).

There is also considerable support (Behavioralists to the contrary notwithstanding) for the belief in phylogentic origins of ways of processing the structures of communicative means to which the specie is limited and which for humans includes, among other means, verbal language. (Fodor, McNeill, Lennenberg.)

For the purpose of this statement it is less important to know the exact role of need in determining the communication system and process for animals in general than it is to perceive that communication of some type appears to be inherent to all types of animal life and that the types of communication employed by any given specie seems to be phylogenetically determined.

To reduce our focus on communication from ethological concern for all animal life to the communication of human beings, let us turn to anthropology.

(See Birdwhistell, 1964)

Thus does Birdwhistell provide us with a bridge from the biological aspects of communication of animals in general, to the socio-biological aspects of human communication. To further reduce our focus we need but turn to Hall who with Trager has explored the interrelationships of humans and concludes that cultural behavior is biologically based and that culture in its entirety is a form of communication (Hall, 1959). The perspective becomes even clearer through the following by Birdwhistell.

(See Birdwhistell, 1965,
p. 57, and 1966, p. 318.)

It is possible to extract from the foregoing viewpoints several tentative principles of importance to composition in the elementary school:

1. All human interaction is communication.

2. Communication is multi-channeled.

3. Oral verbal language is but one channel of communication and seldom operates without directly relating to several other channels.

4. That which we know not how to say must be conveyed by other means of communication.

5. Much of what we use in communicating we learn and use tacitly, that is, we are not aware of learning it or of how we use it.

To continue the process of reducing our focus to composition it would seem pertinent to see how written language fits into the broad picture of communication that has been painted above. Hall states that "No culture has devised a means for talking without highlighting some things at the expense of some other things. It follows that writing is a symbolization of a symbolization" (1959, p. 93).

Birdwhistell points more explicity to problems confronting the teacher of composition:

> What I am trying to say is that men have not communicated with each other by language any more than they have lived by metabolism. Speech contributes to the total communication process; the metabolic process is but one aspect of the vital process.
>
> One last, practical note: if this is so, there is good reason why Johnny has so much trouble learning to write. Writing must derive and abstract both spoken and body motion activity. If Johnny is taught that he is dealing with lexically bound speech material, he has to deny reality to be literate. The multi-modal universe of television may teach him this and he may very well revolt against the teacher who over-believes in words. If our formulations are correct, the grammarian must turn to body motion for data to make sense out of a number of areas now hidden in the parts of speech (1967, pp. 53-76).
>
> "In addition to language there are other ways in in which man communicates that either reinforce or deny what he has said with words. Sentences can be meaningless by themselves. Other signs may be much more eloquent. The significant components of a communication on the level of culture are characterized by their brevity as compared with other types of communication." (Hall, 1959, pp. 38-94).

If written language is a derived system but is derived from only one of many channels regualrly used in human communication, then since it is not a natural or tacitly learned system it must depend in large extent upon translation of that from which it derives, spoken language. If spoken language does not effectively operate in terms of a verbal system alone, then effective written language has the added difficult requirement of accounting for and conveying that which the tacitly learned and used nonverbal channels of communication accomplish for oral verbal language. Cherry speaks to this problem by noting that:

> When we speak to a friend, we carefully construct our words and phrases, building in reduncancy, as we judge to be necessary for him to understand; with speech this is a running affair, because we are watching and listening to his reactions, and redundancy may be put in, in a changing manner, moment by moment... Writing must make up for the lack of gestures or stress, if it is to combat ambiguity, by introducing redundancy through a wider vocabulary and closer adherence to grammatical structure (Cherry, 1959, p. 120).

Chase suggests still another consideration of the relationship of verbal language to the whole of communication.

> It is possible that the behavior of the lower-class parent is not simply a function of diminished motivation and interest in the child's communication but might reflect important differences in systems of information exchange characteristic of this group. Linguistic competence, in the usual sense, may not be as useful to the lower-class child as other communication operations (Smith & Miller, 1966, p. 259).

We may add to our list of tentative principles of importance to elementary school composition some that are more directly concerned with written language itself and our focus has now been reduced to the basic items of this statement on composition.

6. Written language is a derived second order system of communication.

7. Written language is derived from the verbal aspects of the spoken language.

8. Written language is characterized by two handicaps not found with the use of natural, first order systems of communication:
   (a) predominately its use is conscious and deliberate and
   (b) to be fully effective it must consciously carry the communicative burdens tacitly borne by nonverbal channels which accompany use of oral verbal language.

In summary then, it has been the intent in this section to develop as clearly as possible the perspective of written language in the total field of communication and culture. It has been at least tentatively established that the use of written language, because it is derived from oral language which is but one of several channels of communication operating simultaneously in over-lapping patterns, is handicapped by the necessity to employ a high degree of conscious, deliberate translation from both verbal and nonverbal communicative channels which for the most part are tacitly learned and used.

SECTION II

Communication, Language and Learning: A Point of View

Following somewhat loosely the format of Section 1, this section will attempt to establish a broad background of learning in general and place in perspective the learning of language and finally reduce our focus to some guidelines for teaching-learning of composition in the elementary school.

Since much of the viewpoint toward culture, communication and language presented in the previous section was drawn from anthropologists and because it was probably inevitable that learning would become involved in discussing that viewpoint, (as indeed it was) it would seem proper now to examine an anthropological view of how culture is learned. If such a view seems tenable as a broad framework, then the interrelationships between culture and language established earlier should serve as means of reducing focus to our major interest--the teaching-learning of elementary school composition.

It is possible to detect from the discussion in the first section a rather rough dichotomy in the way culture is acquired--consciously and tacitly. Although such a division presents a reasonable framework and will be used from time to time throughout this statement, a tripartite frame can more effectively serve the purposes sought here. Hall and Trager postulate a tripartite theory of cultural levels: the formal, informal and technical (Hall, 1959, pp. 63-69). Hall used the tripartite design to discuss learning, awareness, affect, and attitude toward change (1959, pp. 69-91). He has the following to say about learning:

(Hall, 1959, pp. 69-72)

The tripartite theory of culture acquisition and learning in general has several desirable attributes for establishing a general framework for our concerns with communication and language learning:

(1) It is comprehensive. Almost all learning by any theory can be comfortably encompassed within it.

(2) It accounts for tacit (informal, unconscious) learning which schools too often seem to assume doesn't exist or, at best, tend to ignore.

(3) It provides a structure with which to classify various specific types of learning and a reasonable way of talking about arranging learning environments.

Hall's use of the tripartite structure with awareness is also of interest here since, as educators we constantly seek at the technical level to develop awareness.

Formal Awareness

> Formal awareness is an approach to life that asks with suprise: "Is there any other way?" Formally aware people are more likely to be influenced by the

(Hall, 1959, pp. 73-74).

By briefly examining the processes involved in a child's acquisition of his native language and then relating them to the nature of that language, it should be possible to identify principles of learning that can be used as guidelines in this statement.

It is remarkable, in view of the thousands of languages found throughout the world, that certain characteristics of the world's languages are sufficiently similar to be classed as language universals. Hall and Trager have described their particular system of classifying such universals as composed of isolates, sets and patterns and they have found that they apply not to verbal language alone but to all of communication and culture (Hall, 1959). Linguists have identified as general equivalents in the English language, phonology, morphology, and syntax. By some definitions one might add rhetoric as a still larger category of patterning. These patterns represent structure which is believed to be an essential characteristic of all disciplines of knowledge and of most natural processes. Rules which govern the relationships within a structure are often referred to as principles. Proper application of principles should enable one to master the patterning or structure of whatever is so organized--language, for instance, or other communication channels. Mastering the basic principles of the various language patterns is just what the children do at about the same early age around the world.

Since there is little doubt that structure is basic to language, language use and probably all communication channels, it follows that very young children somehow discover the principles of their language and how to apply those principles to construct the patterns necessary for effective communication. The fact, among others, that children have achieved a high degree of mastery of their oral verbal language and of several other communication channels by the time they enter school and have achieved all of this to a large extent, tacity , has led several reputable psycholinguists to theorize that the normal, healthy human infant has a birthright of genetic proclivity to satisfy biological requirements, propensity to symbolize and quasi-instinctual tendency to classify and organize his sensory perceptions of his immediate enviroment (McNeill, Fodor, Chase in Smith & Miller, 1966).

For the infant then, it seems that the organizing and searching for principles is initiated out-of-awareness, that is, at the informal level of our tripartite frame. It is not unlikely however, that he develops at least some awareness of certain aspects of his language and the process of acquiring it (Weir, 1962), but not of the basic principles and structures involved. He seems to become somewhat aware of models, of some sets and of course, of many isolates (Brown & Bellugi, 1964).

At any rate, what seems, at first, to be an undifferentiated shotgun approach to communication gradually becomes more and more differentiated through a variety of learning experiences at both the informal and formal levels until schooling adds experiences at the technical level and offers the possibility of attaining the highly differentiated abilities of a communication sharpshooter.

Again almost completely tacitly, the average child learns, before coming to school, how to evaluate communication situations offered by his environment, how to adjust his communication to suit his intent and the situation. Almost any analysis of natural spoken language as used in informal situations will reveal that sentences are infrequently complete, in fact, often some elements of language may be omitted that are essential to meaning on a purely verbal level. But even with such omissions, communication is accomplished. Obviously, elements from other communciation channels, such as kinesics, paralanguage, haptics, proxemics or of the situation itself, have been employed to fill the gaps caused by the omission of verbal elements. Use of the situation is learned early by the child not yet capable of using complete patterns of verbal language and is interestingly chronicled by Piaget (1955). Situation and communicative intent seem to be essential factors in communication of almost any sort.

Several studies which demonstrate the child's use of models for imitation have been mentioned in this discussion (Brown & Bellugi, 1964). Imitation in language tends to be of patterns which through much repetition and reinforcement lead either to accomodation to the extent of becoming a habit response operating at the level of informal awareness (this is characteristic of psycho-motor learning), or to a confrontation with new experience which is assimilated through the process of equilibration to establish a higher intellectual level (Flavell, 1963, pp. 41-121). The equilibration process that operates throughout the early years of childhood in developing a progression of higher intellectual levels seems to demand increasing amounts of awareness by the child. By the age of six or seven, most of a child's communicative abilities have been learned and are used at the informal level (out-of-awareness). In reaching this level of achievement the child has employed inquiry-discovery, imitation-repetition, reinforcement-retention and accomodation-assimilation learning processes predominately at the informal level but to a limited extent at the formal level.

At school the child is suddenly confronted with new tasks in language learning (reading and writing) and he is made very aware of his learning processes and of the nature of his new tasks. This must be so, for now the child must deal with higher level abstractions, that is, symbols of symbols **which** written language is. The derived nature of written language was briefly discussed in Section I, but Vygotsky's treatment of the topic is interesting and basic to the viewpoint of this statement.

> "...Our investigation has shown that the development of writing does not repeat the developmental history of speaking. Written speech is a separate, linguistic function, differing from oral speech in both structure and mode of functioning. Even its minimal development requires a high level of abstraction.
>
> In written speech, we are obliged to create the situation, to represent it to ourselves. This demands detachment from the actual situation.
>
> Writing also requires deliberate analytical action on the part of the child. In speaking, he is hardly conscious of the sounds he pronounces and quite unconsious of the mental operations he performs. In writing,

> he must take cognizance of the sound structure of each word, dissect it, and reproduce it in alphabetical symbols, which he must have studied and memorized before. In the same deliberate way, he must put words in a certain sequence to form a sentence. Written language demands conscious work because its relationship to inner speech is different from that of oral speech (Vygotsky, 1962, pp. 98-99).

At about the time the child is beginning school and confronting the new, more difficult task of consciously mastering another symbol system, he is, according to Piaget and Vygotsky (Piaget, 1962; Vygotsky, 1962; Duckworth, 1966) beginning to internalize his egocentric speech as inner speech which probably becomes the means of bringing to full intellectual awareness his meta-lingual and meta-communicative processes (Bruner, 1966, p.5).

From the preceding discussion it is possible to derive a list of learning principles which may serve as guidelines in developing the remainder of this statement.

1. A unique characteristic of the human individual is that he learns and comprehends most effectively in terms of structures and symbols.

2. Learning begins with the immediate, the tangible, the known and familiar and extends to the distant, the abstract and the unknown, the unfamiliar.

3. Learning is a dynamic process involving sensory perception of and interaction with the environment through processes of equilibration. This allows an individual's intellectual development to become progressively self-perpetuating and self-regulating.

4. Much learning is tacitly accomplished. Most early learning is at the informal level. The development of higher intellectual levels is accompanied by increasing awareness of both process and function (Bruner, 1966).

5. Human inclination and ability to symbolize allows man considerable freedom for intellectual attainment.

6. Learning is personal. It can be accomplished only in terms of the learner's own experiences, motivation and genetic endowment.

7. The inquiry-discovery approach to the learning of principles that govern patterns and structure is the most effective kind of learning in the long run but....

8. To be most effective, discovery learning must be guided by cue arrangement and demonstration (Craig, 1968). Imitation-repetition, reinforcement-retention are valuable learning techniques and essential to the discovery process as well

as to the deductive processes necessary in the use of generalizations.

9. Natural language and other communicative channels are symbolization systems of which the situation including the environment may be an integral part.

10. Inner speech is essential to intellectual progress by enabling meta-lingual and meta-communicational consideration which also depends on sensitive awareness.

11. Communicative intent derives from interactional motivation and is most effective when directed by perception of the situation in which it occurs.

12. Learning takes place at three levels: informal, formal and technical.

13. Learning to read and write a verbal language necessitates awareness of the learning process itself, as well as deliberation and sensitive awareness in the uses of written language, its communicative weaknesses and strengths, its system of symbolizing symbols and its functions.

SECTION III

Purposes, Objectives and Intentions: A Viewpoint

A Point of View and a Proposal

It may be that the high incidence of failure to accomplish what is thought proper in composition and the general dissatisfaction with the teaching of composition in the schools are inextricably related to the purposes we have strived to fulfill, or perhaps due to the absence of clearly stated purposes. One quick, sure way to solve the problem tempts anyone probing for solutions: conclude that there is no purpose--no valid purpose--and forget about composition in the elementary school. After all, the elementary school teacher will continue to be damned by her secondary school and college confreres whether she continues to teach composition or not, and her own frustrations will be considerably reduced. Tempting as it is, such a conclusion was not accepted for this statement. But purposes as traditionally stated or assumed will be questioned and a tentative proposal is made for a critical review and restatement of purpose.

Miriam Wilt posed well the question of purpose in teaching composition at the 1966 Anglo-American Conference at Dartmouth College. From the report of the conference (Muller, 1967) it is apparent that little attention was devoted to Wilt's question. It deserved better treatment and serious consideration. An excerpt from the report conveys the concern of Dr. Wilt and of many other educators as well.

> Miriam Wilt raised the question: Why all this composition over the many school years? Of those sixty out of a hundred young people who finally show up in Freshman (English) Composition class, how many will ever need or wish to write again except for those interminable term papers?....Why spend all this precious school time perfecting a skill that will seldom or never be used? In later life even those who come up in the world will spend most of their time talking and listening, seldom writing. And why, in particular, themes? Compositions of a few hundred words, a kind that students will never write again, and for the best of which there is no literary market. Yet an immense amount of time and effort goes into teaching students composition. It may seem more wasteful because the farther they go, the plainer it becomes that many of them are nonwriters. They might seem to have been born nonwriters except for another token of futility. English teachers go on as if they agreed with the general public that composition is absolutely essential, much more important and practical than literature; yet on the record, nothing in English is taught less effectively, amid more confusion and conflict of theory, or hunch (Muller, 1967, pp. 97,98).

Members of the conference apparently offered no good reasons for not seriously considering the issue but Muller's speculation is revealing.

> And though I think the questions might have been given more attention, I suppose there is no real question that something like composition is essential. It is a practical necessity because all students have to do considerable writing in other courses too, as on papers and tests, and still more in college. In later life, almost all will at least write letters, and many will have to do some kind of writing for their business or professional purposes. More important, by this effort students at least learn more about language, something about how to express various kinds of ideas, and so about how to think.
>
> ....By writing, they learn how to order and shape their experience, thereby learning more about life and themselves (p.98).

While it would be difficult indeed to disagree with the goals that Muller lists as the products of teaching composition, one wishes the whole issue of purpose had been treated more analytically and less cavalierly. At any rate, that composition should be taught throughout the schools was accepted and presumably for those reasons offered by Muller, none of which has much solid evidence to support it and most of which could be accomplished by means other than teaching what has been called composition in the lower schools. While the conference did consider some proposals for changing the way composition should be taught, it seems so unreasonable to consider methods without first clearly delineating the purposes they are to fulfill, that it is hard to believe a conference of this stature would do so.

Why must all children be expected to learn to write like professional writers... (who have editorial help) and be condemned if they don't, when we know that ability to write can be scaled just as any other ability and is distributed throughout the population as any other ability, that writers are a select portion of the population, and that by definition the "average" child will never be able to write as the professional? Why aren't the variations among humans, readily acknowledged in art, intelligence, music, etc., applied to writing? Is it perhaps that because all children learn the spoken language it is believed they have nothing more to do than write down their speech to be writers? Perhaps far too many people believe so.

There is little in what those who are capable of peering into the immediate future can see that would lead us to believe that an ability to write as a professional writer will be particularly useful. In fact, the evidence seems to point in other directions--to greater needs for oral language skills, for increased skill in encoding and decoding multi-media systems, graphics, color, kinesics, proxemics, haptics, movement and for coping with instant transmission which makes writing seem dull and laborious.

It is the plea of this statement that the entire basis of composition be reconsidered in terms of total communication--starting with culture, the total interaction of humans, the role of the individual and his self-fulfillment and recognizing writing as a derived, second-level symbol system of great value in conveying and recording special types of communication and one of many means of expressing and ordering the self and thought. It should be emphasized that writing is a derived form of communication and as such, to be effective, it must represent the effects of several natural systems that contribute to communication.

James Moffett approaches this viewpoint in his proposal at the Dartmouth Conference. He delivered a paper on the structure of discourse which he summed up by emphasizing the interrelations between spoken language and all other aspects of the English Curriculum.

> I have suggested structuring the English curriculum according to the relations of speaker-listener-subject as the ultimate context within which all our other concerns may be handled functionally and holistically, moving the student in his writing and reading from one kind of actual discourse to the next in a sequence which permits him to learn style, logic, sementics, rhetoric, and literary form continuously through practice as first or second person....The structure of the subject must be meshed with the structure of the student. A major failure of education has been to consider the logic of the one almost to the exclusion of the psychologic of the other....
>
> This paper is a plea to bring the methods of teaching English as nearly in line as possible with the goals-thinking, speaking, listening, reading, and writing. This is best done, I claim, not by imitating empirical subjects and asking students to read about writing and write about reading, but by asking them to practice the skills themselves with actual raw materials and audiences, continously but variously, at all ranges of the symbolic spectrum and in all relations that might obtain between speaker, spoken-to, and spoken-about (Muller, 1967, pp. 110-111).

Particularly pertinent to the present statement is Moffatt's emphasis on the communication elements of situation (speaker, spoken-to, and the spoken-about). The point-of-view offered in the present statement goes beyond speech in establishing the perspective of communication. In fact, it is believed that what are usually ignored in oral communication—the nonverbal systems, modifiers, qualifiers and substitutes are what make written composition almost unbearably difficult for the child. This statement does not intend to imply that all nonverbal structures be brought to complete awareness for all children—research has only begun to reveal such structures—but it does propose that the nonverbal aspects of communication be brought to a much higher level of sensitive awareness than heretofore, not only to improve composition but to enrich the individual self and its relationships with others. Aldous Huxley has written eloquently to this point.

> In most societies (and this is especially true of Eastern societies) very little effort has been made to educate children and adults systematically on the nonverbal level of first-order psychophysical experience. Generally speaking, nonverbal training has been given only when advancing technology (the fruit of language-directed thought,

> experiment and organization) has made it necessary for some or all of the members of a society to use their mind-bodies in new ways... What is needed, if more of the potentialities of more people are to be actualized, is a training on the nonverbal levels of our whole being as systematic as the training now given to children and adults on the verbal level....
>
> Perceiving is at the root of our thinking, feeling, willing and acting. It is therefore with perception that any systematic training on the nonverbal level must begin. 'Make the mind-body capable of doing many things.' Make it capable, first of all, of perceiving much, perceiving accurately, perceiving discriminately, perceiving with the fewest possible notional preconceptions. This perceptual awareness will 'help you to perfect the mind'—that is to say, the symbol-using, symbol-conditioned side of the thinking, feeling, and willing organism (1967, p. 72).

Section 2 presents a belief that the infant confronts his environment with the aid of phylogenetic propensities for processing his perceptions of his environment in terms of principles of relating isolates, sets and patterns and by an equilibration process expands and refines his processing ability so that before entering school he has mastered, mostly out-of-awareness, the principles and patterns of several communication channels including spoken language among many other things. If one accepts that view, it is but a matter of logical extension to view schooling as a means of directing and enhancing the child's processing abilities with selected portions of both the cultural and physical environment the symbolization of which has become sufficiently abstract as to not be naturally encountered by a child in any regular way. The areas selected for school experiences are given priority above all others because they are considered to be representative of the current state of development of a society's culture. The basic, general purpose for education then is something similar to that stated by Leonard Sealey: "...the purpose of education is the realization of the unique potential of the individual within a complex pattern of social contexts. It only has meaning when it is within a social context" (Wiggens, 1968, p.9).

The development of purposes for the teaching of composition should derive from the nature of the general purposes of education: to enhance the child's ability to cope with an increasingly abstract environment, to enhance the child's realization of his unique self, to enhance the child's ability to communicate (interrelate) effectively within a social context, and to enhance the child's awareness of and abiltiy to use symbol systems.

Even a cursory review of current and past statements of objectives for teaching composition is sufficient to reveal several implications. Many objectives are stated as if it was assumed that it was understood by all (1) what standards each child should attain, (2) the exact kinds of experiences or activities that will guarantee such attainment and (3) the precise measures and techniques with which to evaluate the products. However, there is considerable evidence to the contrary of such assumptions (Meckel, 1963). In general, the evidence indicates rather clearly that unless very specific criteria of composition are established and closely adhered to, the evaluation of composition is a very unreliable and extremely questionable activity. To establish very specific criteria is to be so arbitrary as to ignore the idiosyncratic nature of human individuals and is to assume much more than is really known about composition.

The position posited in the present proposal is that in the absence of a substantial body of factual data concerning composition and because of the apparent effectiveness of the inquiry-discovery process of learning, the total communication process be accepted as the potential corpus of materials with which to explore through inquiry-discovery techniques the basic isolates, sets and patterns, and the principles governing their relationships to the intents and situations of written communication and self-expression.

To incorporate the above point-of-view into a statement of purposes, it is suggested that use of John G. Gill's definition of purpose be tentatively considered in the present proposal. The following assumptions are considered basic to the definition:

> Let there be one undefined concept called pattern, o ordering, ar arrangement. This is a sort of a thing which -- has parts, and those parts are related in some way. Such an ordering has extension. It spreads in one, two, three or four dimensions of space and time.
>
> Assume also, the basic postulates accepted by almost all schools of logic, traditional and contemporary. Specifically, assume that there are hypothetical propositions which can be written: 'If A, then B.' ....In such statements, A is called the antecedent, B the consequent. Either antecedent or consquent may be simple or complex, with factors joined by disjunctive or conjunctive signs. The antecedent can be interpreted as the 'sufficient condition,' and the consequent as the 'necessary condition.'....
>
> Purpose=(def.) An ordering with extension in time, which can be expressed by a hypothetical proposition,so that the sufficient conditions to its production form the antecedent, and the necessary conditions, its consequent (Gill, 1967a, p. 101).

This definition of purpose allows for unconscious purpose....the "infra-purpose by which a crystal assumes a certain form, or by which a neurotic misses a train to avoid an appointment with the psychoanalyst. It also includes ultra-purpose, still undiscovered, of mankind, the 'point Omega' to which we are tending"(Gill, 1967a,p. 103). The purpose then is the whole sequence of events related by the hypothetical proposition. The end (or objective or goal) represents usually, a cut at an arbitrary point across a purpose.

Some tentative statements of purposes in teaching-learning composition at the elementary school level are:

I. IF children become aware of interrelationships between verbal and nonverbal aspects of their own communication processes, THEN they will be capable of better control of their communicative processes appropriate to communicative intent and situation.

II. IF children with some proficiency in spoken language are engaged in "formal","informal", and "technical" learning experiences with written language as symbolization of both verbal and nonverbal communication, THEN they will become able to use written language to communicate.

III. IF children become conscious of the principles and structures of written language as a means of communication, THEN they will have the means for deliberately controlling their use of written language.

IV. IF children find personal satisfactions through the use of written language, THEN they will choose to use written language to satisfy their personal and social needs.

Under each of these purposes may be stated any number of objectives. Some statements of objectives are presented here in a tentative organization:

PURPOSE I

IF children become aware of interrelationships between verbal and nonverbal aspects of their own communication processes

THEN they will be capable of better control of their communicative processes appropriate to communicative intent and situation.

PROVISIONAL OBJECTIVES

IF

A. The school should provide guidance and many opportunities for children to become aware of the various elements and structure of total communication which they have mastered out-of-awareness.

B. The school should provide an environment and appropriate guidance to enhance each child's ability to learn how to learn.

BEHAVIORAL OBJECTIVES

THEN

A. Children should become increasingly aware of a variety of communicative elements and processes and the contributions of each to effective communication.

B. Children should become increasingly interested and adept at learning how to learn, particularly how they, as individuals learn.

C. Children should become increasingly adept in controlling their communicative processes—verbal and nonverbal—appropriate to intent and situation.

PURPOSE II

IF children with some proficiency in spoken language are engaged in "formal","informal", and "technical" learning experiences with written language as symbolization of both verbal and non-verbal communication

THEN they will become able to use written language to communicate.

PROVISIONAL OBJECTIVES

IF

A. The school should recognize and utilize children's "formal", "informal" and "technical" learning experiences with written language outside the school.

B. The school should provide "formal", "informal" and"technical" learning experiences with written language within the educational program.

BEHAVIORAL OBJECTIVES

THEN

A. Children should become aware of the various purposes and uses of written language.

B. Children should learn the basic conventions for making the transition from oral to written language.

PURPOSE III

IF children become conscious of the principles and structures of written language as a means of communication

THEN they will have the means for deliberately controlling their use of written language.

PROVISIONAL OBJECTIVES

IF

A. The school should recognize and utilize the structure and patterns of the out-of-school written language models with which children have tacit and conscious experience.

B. The school should provide both tacit and conscious learning experiences with models carefully selected for desirable structure appropriate for the children involved.

BEHAVIORAL OBJECTIVES

THEN

A. Children should become aware of structure as means of organizing, classifying and analyzing.

B. Children should become aware of and facile in the use of basic social forms in written language.

C. Children should be aware of and able to use inquiry as a way of learning--particularly inquiry into the patterns of form and function used in writing, their own and others'.

D. Children should consider structure as a facilitator in the use of written language and not as an end in itself.

PURPOSE IV

IF children find personal satisfactions through the use of written language

THEN they will choose to use written language to satisfy their personal and social needs.

PROVISIONAL OBJECTIVES

IF

A. The school should identify and utilize children's out-of-school situations that are conducive to and productive of satisfying written language experiences.

B. The school should provide a program of tacit and conscious written language experiences which are highly satisfying to most children.

C. The school should strive to enable each individual to express through writing or some other medium his own unique self as a means of self-identification and self-fulfillment.

BEHAVIORAL OBJECTIVES

THEN

A. Children should find some satisfaction in the use of written language to meet personal and social needs.

B. Children should be aware of the expressive uses of written language.

C. Children should experiment freely with all aspects of written language.

D. Children should realize the potentialities of writing as a medium for self-expression, self-identification and self-fulfillment.

SECTION IV

Selected Examples of A Tentative Implementation of the Proposal

It was intended that this section offer, rather than a suggested curriculum, some examples of (1) general organization (2) some guidelines for implementing the viewpoints presented earlier, (3) some samples of implementation and (4) some references of potential value in establishing an elementary school composition program based on the viewpoints of this statement.

A Suggested Organizational Pattern for a Composition Program in the Elementary School.

Several graphic models have been presented to suggest a tentative organization. The first is of a general nature and some of its elements are discussed below.

Levels. There was no intention of specifying exact levels for any particular activity. Instead, levels were used to indicate (1) direction of (2) continuous progress.

Communicative-Expressive Divisions. These divisions were intended to indicate a division between (1) composition for which the intent is to communicate as unambiguously as possible and (2) composition for which the intent is to express the individual self as richly as possible with whatever ambiguity that may entail.

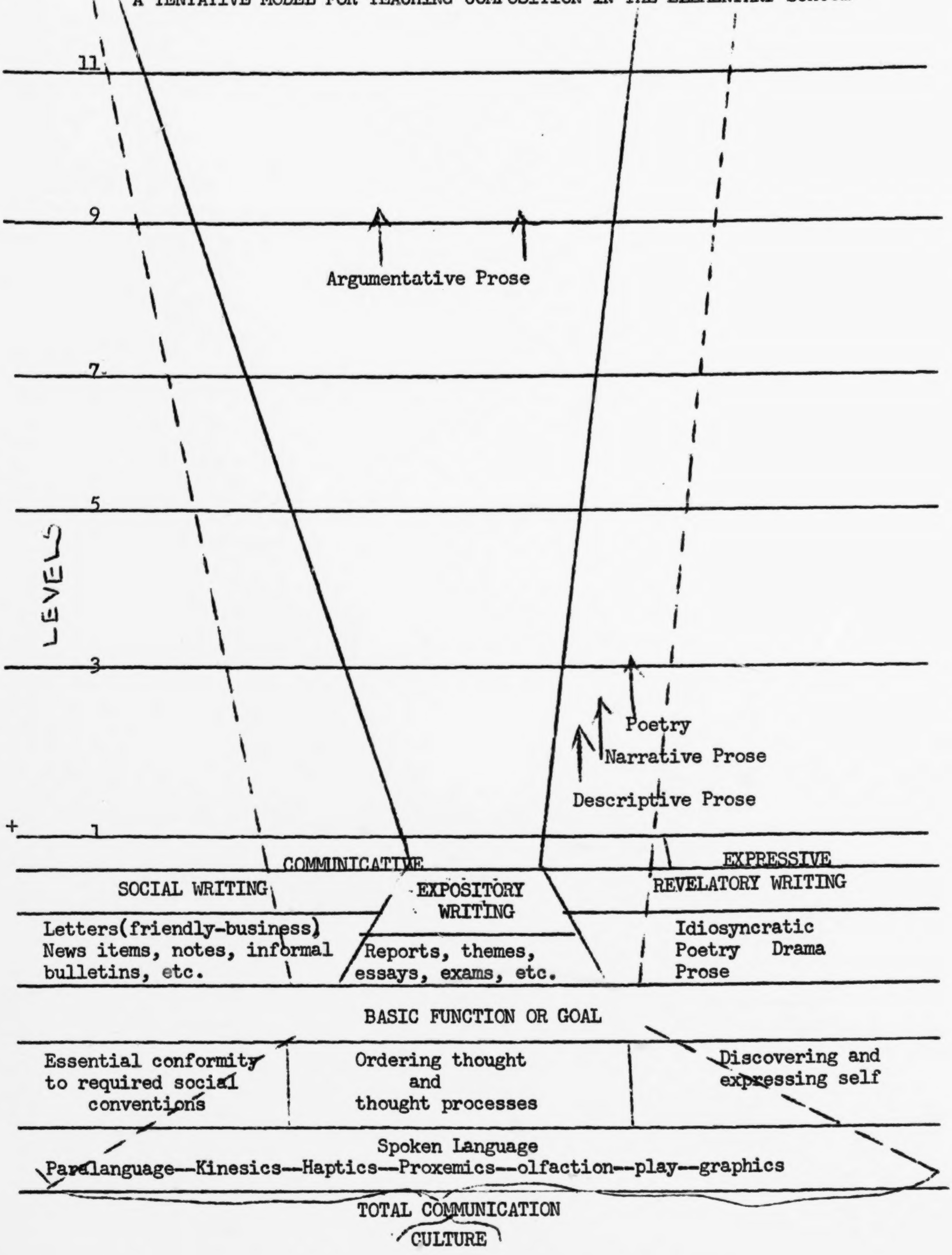
Basic Functions. The four purposes stated in Section 3 have been recast into three basic functions, all of which are served by a fourth (interpreting all aspects of communication through oral and written composition).

(1) Essential conformity was intended to represent those minimal social requirements that pertain to any particular environment or patterns of environments. The actual universal minimal requirements probably include reasonable accuracy in basic punctuation, simple sentence structure, a basic vocabulary with reasonably legible handwriting, comprehensible spelling and no strong inhibitions about using written language. In many, perhaps even most, environments the minimal requirements will be somewhat more stringent and include more and in some environments, considerably more.

Almost all of these requirements can be learned rather painlessly, and through constant use and reinforcement can become almost second nature. Perhaps the most effective reinforcement is that provided through the child's realization of the contributions the required conventions make to his recognized successes in more substantive and interesting written composition.

It should be made clear that these minimal requirements were not discounted as unimportant. In fact, it was believed that mastering basic structures actually enables greater eventual freedom and depth of achievement. Perhaps concern is most warranted when form and social conventions become ends in themselves and out of balance with and at the expense of

A TENTATIVE MODEL FOR TEACHING COMPOSITION IN THE ELEMENTARY SCHOOL


LEVELS
11
9
7
5
3
1
+
Argumentative Prose
Poetry
Narrative Prose
Descriptive Prose
COMMUNICATIVE
EXPRESSIVE
SOCIAL WRITING
EXPOSITORY WRITING
REVELATORY WRITING
Letters(friendly-business)
News items, notes, informal bulletins, etc.
Reports, themes, essays, exams, etc.
Idiosyncratic
Poetry Drama
Prose
BASIC FUNCTION OR GOAL
Essential conformity to required social conventions
Ordering thought and thought processes
Discovering and expressing self
Spoken Language
Paralanguage--Kinesics--Haptics--Proxemics--olfaction--play--graphics
TOTAL COMMUNICATION
CULTURE

thought, sensitive perception of reality and true self-expression.

(2) Ordering thought and thought processes is an inherent requirement in most of the writing expected in technical learning experiences (school, professional and semi-professional). In addition to exposition, both social and revelatory writing also allow and require varied means of ordering thought and thought processes as directed by communicative intent. Greater and greater proficiency in this area is required as one progresses through school or through professional and semi-professional careers.

From a more personal viewpoint, ordering of thought becomes very pertinent to each genre of literature and while it is not likely that many children will become professional writers or, in fact, do any literary writing as adults, early experiences in writing, particularly writing in terms of basic literary structures, should equip the child for greater self-realization from enjoyment and appreciation of enriching literature.

From a purely personal viewpoint, some experiences with the structure of thought and thought processes are probably essential to enabling the individual child to better perceive himself and those fragile patterns of affective-cognitive-intuitive particles that constitute beauty.

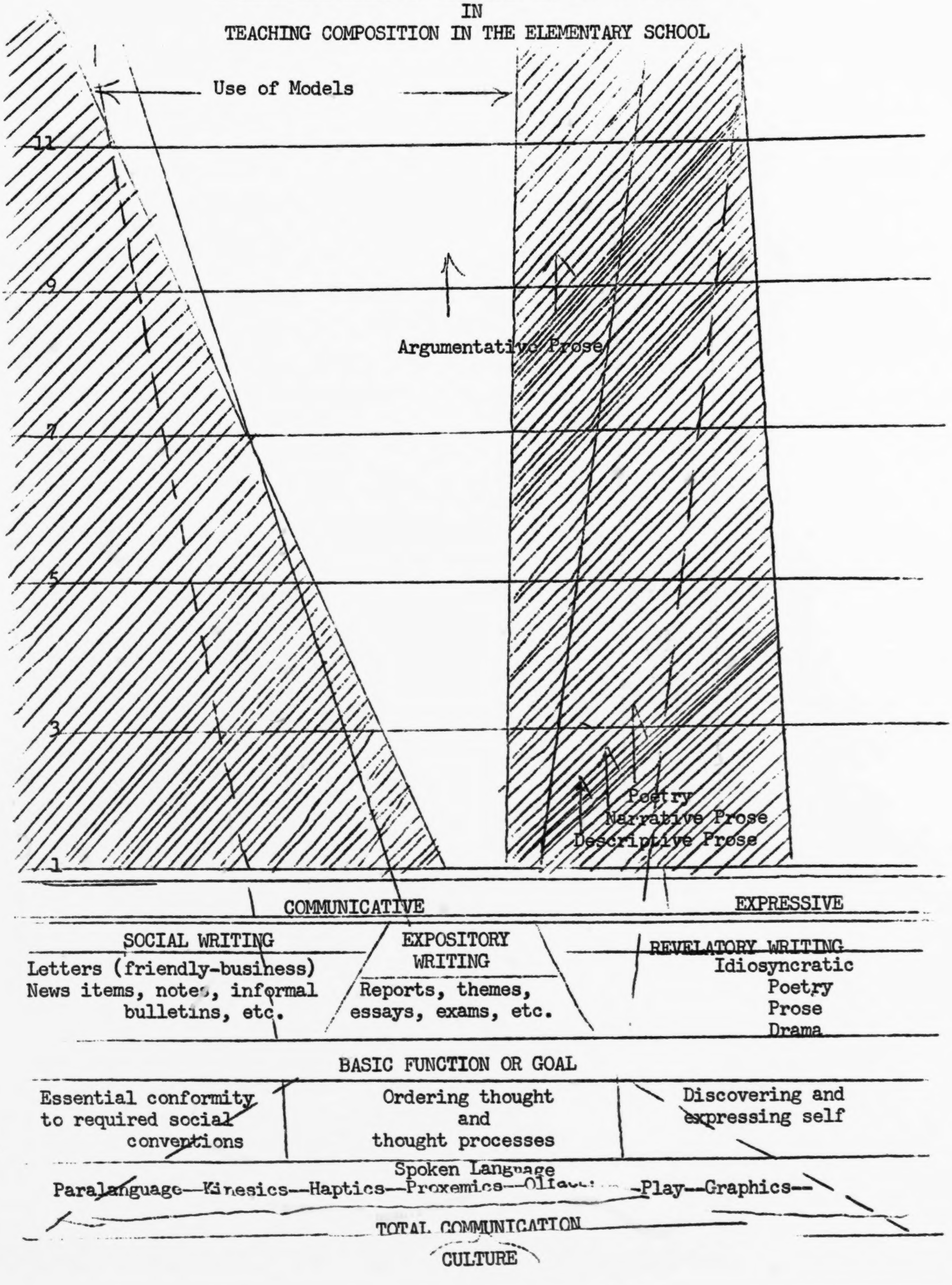
(3) Discovering and expressing the self were felt to be possible and necessary for all children and were considered to be the most important objective of the school. It must take place in a social context which the school can provide. It may take one or more of several possible forms and utilize one or more of several possible media of which oral and written composition are only two. All children should be afforded enough experiences to discover a mode or modes peculariarly suited to their individual natures. The most appropriate for any particular child may or may not be oral or written composition.

The second model suggests the amount and areas of emphasis on the use of models in teaching composition in the elementary school. In general, it can be interpreted in terms of the three types of learning experience: informal, formal and technical.

Most of the tremendous amounts of learning achieved by each child before coming to school is accomplished informally (out-of-awareness) by using models in his environment. The school, still unable to account for all learning, should not only recognize that informal (tacit) learning will continue both in and out of school but should so select and arrange the school environment so that whatever informal learning is accomplished in school is desirable learning (of fundamental patterns, of quality).

Of course, both technical and formal learning experiences will be those upon which the school will focus and it is with these that the model of suggested emphasis is most concerned. There is always the danger that copies of models will be all that a child produces (reproduces). Probably the fault derives not from using models, as much as from how the school treats the individual self--how the school perceives, respects, values

A TENTATIVE MODEL OF EMPHASIS IN USE OF MODELS IN TEACHING COMPOSITION IN THE ELEMENTARY SCHOOL


Use of Models
11
9
7
5
3
1
Argumentative Prose
Poetry
Narrative Prose
Descriptive Prose
COMMUNICATIVE
EXPRESSIVE
SOCIAL WRITING
Letters (friendly-business)
News items, notes, informal bulletins, etc.
EXPOSITORY WRITING
Reports, themes, essays, exams, etc.
REVELATORY WRITING
Idiosyncratic
Poetry
Prose
Drama
BASIC FUNCTION OR GOAL
Essential conformity to required social conventions
Ordering thought and thought processes
Discovering and expressing self
Spoken Language
Paralanguage—Kinesics—Haptics—Proxemics—Olfa[illegible]—Play—Graphics—
TOTAL COMMUNICATION
CULTURE

each individual self. With guidance, encouragement, respect and appropriate freedom, the individual self has the potential ability of perceiving, evaluating, internalizing and synthesizing models into structures that are uniquely its own.

The third model suggest the relative emphasis to be given oral and written composition in the elementary school. While in no way discounting the value of oral composition, the intent of the suggested emphasis was to meet the demands that the more abstract nature of written language places upon the instructional program, as well as to reflect the increasing frequency with which written composition is expected through the school years. Most of the model is self explanatory.

Some Guidelines for Developing Communication Abilities With an Emphasis on Composition

I. Fail safe: So arrange the total school environment that it represents a variety of worthwhile content and structure appropriate and challenging to the developmental stages of the children involved and so arrange experiences within the environment that if formal and technical procedures are not completely effective, tacit learning of value is likely to occur.

II. Teaching-learning principles:

A. Begin with the familiar, the known, the personal (e.g. children's own communication abilities both verbal and nonverbal and communication symbols in children's own environment) and move to the strange, novel and unknown (other environments and their communication symbols and systems, adult forms of communication not as frequently used with children) in developing sensitive awareness.

B. Utilize guided active inquiry-discovery, saturation-imitation, and practice-reinforcement means of learning.

C. Respect the personal, private nature of learning, of feeling, and of thinking as well as educationally exploiting the social aspects of communication.

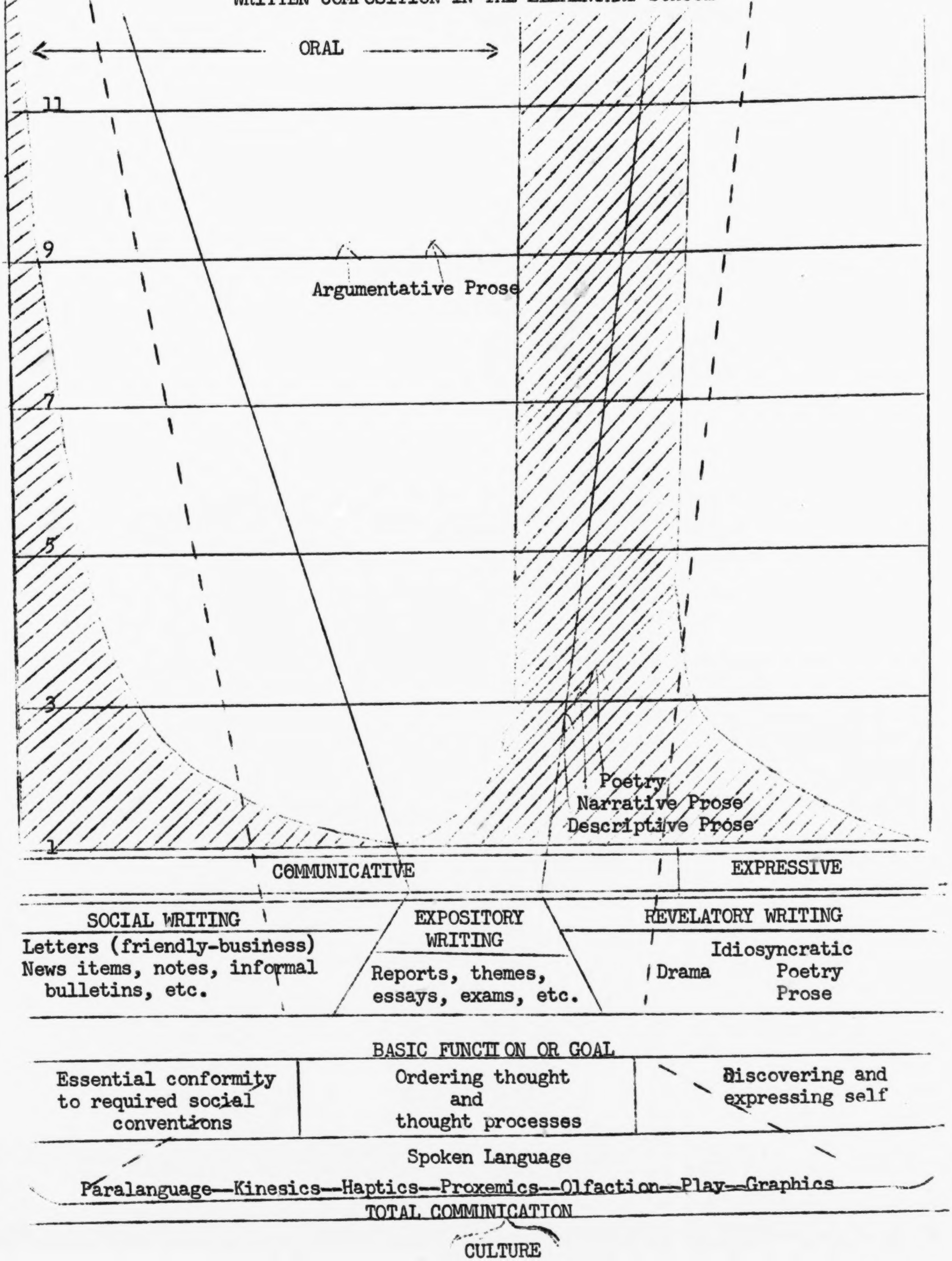
D. Guide learning toward the recognition, identification, and use of structure, pattern and order of many types.

III. Utilize the following or similar levels in enabling children to gain awareness and conscious control of as much of the total communication system as possible and of the interrelationships among its component parts.

Level A. Awareness of, sensitivity to the units (isolates), sets, and patterns of a variety of communication media. The ability to interpret the communicative uses of above.

B. Ability to talk about all aspects of communication.

A TENTATIVE MODEL OF EMPHASIS IN TEACHING ORAL
AND
WRITTEN COMPOSITION IN THE ELEMENTARY SCHOOL


ORAL
11
9
7
5
3
1
Argumentative Prose
Poetry
Narrative Prose
Descriptive Prose
COMMUNICATIVE
EXPRESSIVE
SOCIAL WRITING
Letters (friendly-business)
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Paralanguage--Kinesics--Haptics--Proxemics--Olfaction--Play--Graphics
TOTAL COMMUNICATION
CULTURE

C. Ability to translate a variety of communicative media into oral and written verbal language.

D. Abiltiy to ascertain the relationships of situation, communicative purpose, media and style.

E. Ability to deliberately control the use of language, oral and written, in terms of personal interpretations of situation and purpose.

Obviously these levels are not completely discrete and almost any child's abilities will represent considerable overlap. In utilizing the levels it will probably be necessary and desirable to combine several at a time to assure natural integration.

Some Samples of Implementation: General Overviews

One sample of implementation is the recognition by responsible educators that--

Nature of Communication:

Communication is culture-wide in breadth and culture-deep in scope and verbal language is but one communicative system among many that operate within the frame of total communication.

Communication and Oral Language:

The use of the English oral verbal language system is almost always employed in conjunction with nonverbal communicative systems.

Differences Between Oral and Written Language:

Basically, written language is an approximation of oral communication and its correlate systems (kinesics, haptics, tactilics, etc.) that is, a second order of symbolization.

Oral language differs in some respects of rhetoric and syntax from written language.

Most nonverbal correlates of oral verbal language differ from the correlates of written verbal language though it is probable that each nonverbal communication system has a (its own) basic structure of isolates, sets and patterns.

Acquisition of Oral Language:

Most of our oral language system is acquired early in life through "Formal", and "Informal" (tacit) learning experiences.

Acquisition of Written Language:

The processes of putting communication into written form are acquired predominantly through formal and technical learning experiences (that is, conscious learning experiences).

Communication and the use of Oral Languages:

The predominant use of oral language is through tacit processes and usually only in very formal (technical) situations is there conscious deliberation concerning the use of oral language.

Communication and the use of Written Language:

Much of the use of written communication and expression is through conscious, deliberate processes although written communication also tacitly utilizes tacit learnings.

Communication and Intent:

The configurations of the patterns of interrelationships among the communicative systems which are components of the total communication process continually vary as the conscious or unconscious intent of participants shifts with the constant change in communicative situations.

As the use of any one communicative system depends upon greater abstraction and deliberate, conscious acquisition, its use becomes more deliberately directed by the intent of the user. Thus the use of written language which is a derived system, is closely related to conscious intent in terms of the perceived situation. In short, written language is used as communication by deliberate decision - and consciously structured to serve some intent (purpose) related to some particular situation (s).

Another sample of implementation is what the school does:

The school assesses and utilizes the great amount and variety of communication abilities children have mastered prior to school entry and which they continue to increase through their out-of-school experiences.

The school accepts the various communication abilities a child brings to school as valid cultural characteristics which the school will help the child place into a wide perspective.

The school is aware that the child is acquiring communication abilities at all times in the school and shapes its curriculum, school environment and instruction accordingly.

A variety of means of communication are included in the school day and presented formally, informally and technically as the nature of the medium warrants. (graphics, tactilics, haptics, speech and written language, etc.)

Models should be carefully selected and presented to represent desirable quality not only for their primary use (social studies, literature, science, music, art, games, etc.) but also in terms of use structure and beauty of language.
(Show & tell models on tape, film, story and storytelling, discussion, literature genres, exposition,

drama, reports, letters, etc.)

Beginning with fluency as a primary goal and with the partially differentiated mass of oral language use that the child first brings to school, the school gradually helps each child to:

1. Identify situations that are different and those that are similar and to recognize appropriate intent or purpose for use of language in each situation (various levels from informal, formal, oral-written, communicative-revelatory).

2. To become aware of the sturcture of the various communication systems he uses.

3. To gain control of use of structure, patterns etc. appropriate for each purpose or intent in using language.

4. To use inquiry and experimentation in his use of language.

5. To use language as a means of self-indentification, self-expression, self-realization if it suits his needs better than other media.

Another sample of general implementation focusses on initial and subsequent educational experiences.

Kindergarten

1. The use of oral language is encouraged within a gradually delineated social framework of situation, intent and appropriate form-

   Teacher establishes climate of interpersonal relationships condusive to easy, fluent uninhibited and appropriate use of oral language.
   (There is a difference between oral language used freely and naturally at appropriate times and the completely uninhibited use of oral language regardless of the appropriateness of the situation).

2. The use of a variety of communicative media is provided by teacher and children are encouraged to talk about, as well as reproduce with oral language, the communications conveyed via other media.

   This helps children realize the interrelationships between verbal language and other media and to begin to develop gradually the ability to translate into verbal language more and more aspects of other media. This should bring gradually to conscious control the use not only of verbal but nonverbal language as well. (Talking about and giving meanings for their own art, gestures, songs, rhythms, pictures, etc.)

   It is almost certain that isolates or even sets cannot carry real meaning without perception of the patterns of which they are a part.

Many types of gross structure are brought to awareness through regularities of school communication situations, the limitations of various media. Kindergarten is not too early to help children recognize sequential order, simple comparisons and order from general to specific.

3. The use of various verbal language models can be effective in all three types of learning.

   a. Toward end of year use tapes or movies in "show and tell", reports demonstrating manner, tone, intent and sufficiency. Perhaps manner and tone can be technically taught - other aspects may best be learned informally or tacitly.

   b. Teacher reads short appropriate poems and stories containing simple structures as well as other qualities which in some instances may be more important than the structure. Poetry may structure at this level in rhythm and rhyme (couplets, quatrains) or visually (along with illustrations). All stories begin, do something, and end. All stories have some type of character doing or not doing something.

   c. Children are made aware of books, the teacher's use of written language (on chalkboard, labels at home, on T.V. and elsewhere). Most children have some knowledge of signs which can be developed considerably at this level.

The following experience of Sister Mary Ralph Basel serves well as an example.

> "I began by reading the story, My Friend, John to three boys. They listened well and helped me turn the pages as we went along. After the reading we began to talk about the story which led into their stories about "secret friends" and "secret places". This created an imaginative world for them and we tried to paint pictures of our imaginative or "secret friends". The first picutre produced was a house with something like smoke coming from the chimney. A large green-faced tree stood near the house and an airplane flew above it. Three friends were seen in the picture but only if one looked very long and hard. The smoke coming from the chimney looked like long black spirals which was to be the body and the child painted a red head on the top of it--his friend. He created this story about it: 'My friend is going down the chimney. He was black and burnt. He looked like a monster.'
>
> The tall tree which stood near the house was long-barked with a very large green top which looked like a tree but if one really looked at it, one could see the deep green eyes, nose and mouth painted within it. The trunk had two brown twigs for arms. The story composed for this "secret friend" was: 'It is brown and it is green.

> It has arms and it has a face. He has a skinny leg. It is a tree man. It is a friend. He has apples and he lets us have some. The airplane had a man in it but the child had nothing to say about it. The one painting was a combination of three people's work."

4. Children are encouraged to become sensitive observors of their own environment and to communicate their observations through oral verbal language. Using language to describe their sensory perceptions which in the process are made more sensitive, will accumulate dividends. Perhaps even more important are provisions by the teacher for children to express their personal feelings in oral verbal language--at first privately with the teacher and later, when appropriate, with their peers.

5. Games and other activities based on the classification of colors, simple shapes, sizes and sounds develop a sense of pattern, class and simple structure. This can become particularly valuable as children can be gotten to verbalize about their own reasoning.

School Experiences Subsequent to Initial School Experiences

1. Children are helped to develop ability to discriminate more and more accurately:

    a. Types of language use appropriate to each specific kind and variety of communication situation. (e.g. the dimensions of oral reports, show and tell, stories and story telling, dramatic play, mime, etc.)

    b. The values of written language and its limitations:

    Values:

    The extension of communication beyond face to face situations
    The organization of thinking and information
    Reporting to others
    Labeling
    Recording and preserving thought for later use
    It may serve as a corpus for experimentation and exploration
    It is a means of expressing and realizing self

    Limitations:

    It requires planning for organization
    It requires motor skill
    It requires materials
    It requires facilities
    It alters the spontaneous nature of the thinking process
    It requires a completeness of verbal language plus as many representations of nonverbal correlates of oral language as

are possible on paper: spacing, punctuation, grouping, capitalization, format, illustrations, diagrammatic representations, etc.

2. Children are saturated with experience with good models and are aided in developing ability to discern the means used in models to represent in writing nonverbal aspects of nonverbal language.

3. The total amount of time devoted to oral language control should always remain substantial but gradually be reduced to enable an increasing emphasis on written language.

4. Certain forms are so basic to use of language that they cannot be ignored in modern society, even when utilizing more and more nonverbal media. Such forms are the alphabet, phonemic to graphemic encoding, minimal accuracy in spelling, left to right linear-sequential writing, line spacing, margins, capitalization, simple letter forms, elementary punctuation, basic sentence form and simple syntax. Without these basic forms, the child is without the tools essential to full use of written language. Such forms should be the focus of improvement and habituation until they become almost reflexes freeing the writer to devote his attention to the important aspects of language.

5. Some attention, if needed, should be directed to form mastery throughout the elementary school. Such attention is most appropriate for exposition and other practical uses of written language, but usually only to the extent necessary to assure clarity and communication. Probably seldom, if ever, should attention be directed to form in expressive writing except as form is central to the expression.

6. Not all children will need or be interested in extensive use of written language. As many as possible should master the basic forms. For as many more as are capable competetent use of language is desirable. For those so inclined, written language should serve self-expression and self-realization. For those who do not find this medium most appropriate for such purposes, there should be enough experience with the forms to enable them to appreciate the writing of others.

7. Children should become more conscious of and adept in the use of various ways of organizing thought in writing.

8. Children should become more and more involved in inquiry and explorations into the nature of their own written language. An effective frame for doing this is the total communication process in which the derived form of written language requires representation of nonverbal aspects of communication.

Some Examples of the Awareness-Control Levels

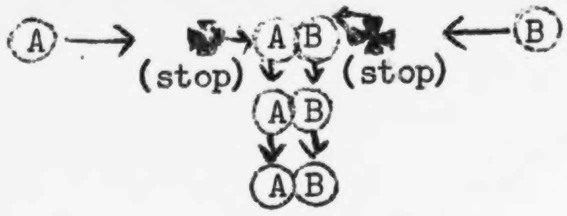
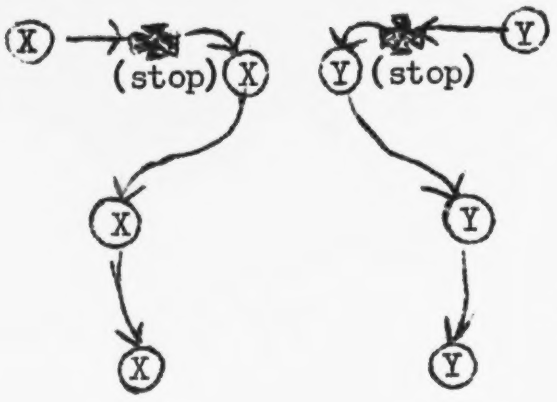
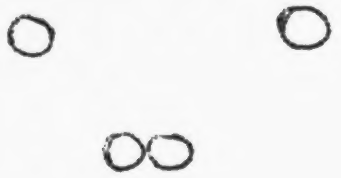
Level A. Awareness of and sensitivity to the units (isolates), set, and patterns of a variety of communication media. The ability to interpret the communicative uses of the above.

An Example of Developing Awareness of Proximity as an Aspect of Communication

I. Use children in simple, spatial relationship situations to develop awareness of
   (a) friendship, goodwill
   (b) anger, aloofness
   (c) simple communication
   (d) complex, detailed communication
   (e) formal address or presentation
   (f) informal discussion
   (g) confidential, or intimate communication.

II. In a gym, hall, or on a playground, have children observe peer "actors" produce the following spatial relationships or patterns, and then ask for their interpretations as responses to questions.

III.

QUESTION	SPATIAL PATTERN
(a) friendship, goodwill: Can you assume that these two people are not enemies? Why do you answer as you do?	
(b) anger, aloofness: Can you assume that these people are friendly? What makes you think that?	
(g) confidential, or intimate communication Which of these two pairs of people is most likely to be sharing a secret? Why do you think so? This can also be used with different questions for (c) and (d) above.	Pair A Pair B 

Some Examples of Translations to Oral and/or Written Language

Level C. Ability to translate a variety of communicative media into oral and written verbal language.

PROXIMITY:

He seemed very "distant" this morning.
They soon appeared "side by side".
He is always "crowding" me.
"eyeball to eyeball" - "shoulder to shoulder"
"always at his side" - " at arm's length"

KINESICS:

She "lowered her eyes."
He "nodded" approval.
He "grimaced" in pain.
His lips curled back in a snarl.
His lips were drawn into a thin line.
He "glared" at her.

furrowed brow
pursed lips
closed mouth
glassy eyed
grim lipped
wrinkled nose

set jaw; raised eyebrows; cocked eyebrow; crooked smile; squinting eyes, batting an eyelid.

Gestures:

crooked his finger
cocked his fist
snapped his fingers
pounded with his fist

waved a greeting

Tactilic gestures:

stroked his chin; slapped his thigh; wrung his hands; pulled his ear; scratched his head.

Body Movements and Positions:

slouched over; hunched over; to bow; lurching forward; staggering along; on all fours; hunched shoulders; shrugged shoulders; swaying hips; crouched; kneeling; prostrated;
shouldering his way forward;
elbowing his way through the crowd;
squared off against each other.

HAPTICS:

shaking hands; patting; slapping back; caressing; elbow nudging; cheek to cheek; slapping; arm in arm; hugging; hand in hand; pinching; pulling; kissing; shoving; arm about his shoulder; she gave him the back of her hand.

ORAL LANGUAGE:

Syntax: Single words, sounds, phrases, unfinished sentences in oral language are usually translated into more complete basic forms of written sentences and garbles are eliminated.

Short sentences are coordinated maintaining parallelism. One sentence may be subordinated to another (consumer) sentence in combining two or more.

Use of a slots and filler approach to polishing and elaborating and writing oral language. (Haiku and Cinquains are especially useful for developing these skills.)

Vocabulary:

Vocabulary in writing usually includes less slang than oral language. When the choice of vocabulary is being made for writing, style, precisness of meaning desired, number and stress patterns of syllables: appropriateness to purpose and situation; and spelling need to be considered.

The amount of oral language is sometimes reduced when translated to writing; because of better, more deliberate organization there may be less repetition, more compactness. At other times, however, writing must convey nonverbal symbols also and results in more written language than the original oral version.

Organization:

Oral language rhetoric is of different organization from that of written language.

Juncture, enumeration and other sequence or division signals in oral language can be conveyed in writing through indentation, spacing, sequential arrangments, spatial patterns within sets (paragraphs)or within the total work.

PARALANGUAGE:

Intonation patterns:

Rhythm: Written syllable arrangement and punctuation.

Stress: Stress patterns of oral language may need a change of syntax, additional qualifying information, special spacing, underlining, or special patterning of syllables to clarify ambiguities in written language.

Rhyme: may not be so readily apparent in writing and may require special methods of accentuating; spacing and special patterning of syllables.

Juncture: Oral language juncture will need to be represented by punctuation (comma, dash, hyphen, parentheses, semi-colon, colon, period, exclamation and question marks), space and of course, words such as "end" and descriptions.

Tonal qualities, pitch:

These need be indicated in writing by patterning of syllables, punctuation, question marks and by description, spatial format.

Volume: Volume can sometimes be conveyed by size of print or script, underlining, description and punctuation.

GRAPHICS:

Signs, symbols, pictures, cartoons, tables, charts, graphs, maps, design, color, etc.

COMBINATIONS OF THE ABOVE:

Moving pictures, television, code stories, etc.

A Sampling of Suggested References of Potential Value for Implementing Proposal

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Dunn, Moira, "Writing Poetry in the Elementary School," Elementary English 45 (March, 1968) 337-41.

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CATEGORIZING, OUTLINING AND PARAGRAPHING

It is posited here that, while there are undoubtedly characteristics unique to the three processes considered in which they differ, they are, all three concerned with a common process—classification. It is believed that until children have had many and varied classification or categorization experiences they will have difficulty in comprehending either outlining or paragraphing. On the other hand it is not claimed that being able to categorize will assure good outlining or paragraphing. Both depend upon additional factors peculiar to their own form and function.

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Bruner, J. S. "The Act of Discovery," Breakthoughs to Better Teaching. Cambridge, Mass.: Harvard Educational Review, 1965.

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Kersh, B.Y. and Wittrock, M.C. "Learning by Discovery: An Interpretation of Recent Research," in DeCecco, J.P. The Psychology of Language, Thought, and Instruction. New York: Holt, Rinehart and Winston, Inc., 1967, 394-402.

Suchman, J.R. The Elementary School Training Program in Scientific Inquiry. U.S. Office of Education, Title VII, Project 216, Urbana: University of Illinois, 1964.

Suchman, J.R. "Inquiry Training in the Elementary School," in De Cecco, J.P. The Psychology of Language, Thought and Instruction. New York: Holt, Rinehart, and Winston, Inc., 1967, 412-417.

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SECTION V

A Proposed Pattern For Teacher Education to Enhance the Teaching of Composition in the Elementary School

The approach taken in this statement was organized in the following sequence:

1. Description of a point of view about the nature of written language, total communication, and culture (Section 1).
2. Description of a point of view about the relationship among learning a written language, an oral language, total communication, and culture (Section 2).
3. Description of a point of view about inquiry as a basic mode for teaching composition and a tentative statement of purposes as hypotheses (Section 3).
4. Description of examples of implementing an elementary school composition program based on the viewpoints presented (Section 4).
5. Analysis of viewpoints and proposed program to determine those teacher education experiences which are believed desirable to enhance the teaching of composition in the elementary school. The results of such analysis comprise this section.

It is possible to detect several general types of experience that would be of benefit to teachers in training.

Type I consists of, what one might term as, almost purely academic experiences. These represent, in general, the knowledge to be gained from reading and lectures. These are vicarious experiences with knowledge representing the most valid of what we know and promising theories based on such knowledge.

Type II consists of experiences of description and analysis of material drawn from the field of interest (elementary school children's writing, taped speech, writing of adults, etc.).

Type III consists of experiences of describing and analyzing the performance of others, e.g. in the role of teacher of composition. These experiences can involve video-tapes, films, audio-tapes and direct observation.

Type IV consists of experiences of acutal participation in the goal role, e.g. composition-teaching. These experiences would include application and experimentation in the goal role and would be subjected to evaluation--particularly self-evaluation with professional aid. The experiences to be evaluated would include both video-taped and untaped activities in the goal role.

It is also possible to detect at least three levels of relevancy of experience for the effective teaching of composition in the elementary school. These are presented from general to specific as follows:

Level A. Pertinent General Education Experiences.

This level would include those general educational experiences of value to any educated person. These are not in areas of language or education, but highly desirable as a background for the teaching of composition according to this viewpoint. Probably most (but certainly not all) of these experiences would confront the teacher-to-be during the first two years of higher education.

Level B. Goal-Oriented Background Experiences.

This level would include those experiences essential to developing a basis on which goal-specific experiences would rest. While these experiences may be acquired in a variety of sequences, it is considered desirable for the student to have engaged in most of them prior to or concurrently with goal-specific experiences. These experiences should offer substance to the goal-specific experiences.

Level C. Goal-Specific Experiences.

This level would include those experiences directed to specific goal attainment. These experiences should occur as early, as Level A and B experiences, the individual's maturity, and pertinent personal factors warrant, and should continue until the individual is satisfied that other kinds of experiences have become more important.

A model has been constructed in an attempt to indicate tentative (1) proportions of that part of an educational program to be pursued in becoming an elementary school teacher of composition which should be devoted to the three levels of experience; (2) the proportionate amount of each level to utilize each of the four types of experience; and (3) the proportion of the academic major represented by levels and types of experiences.

In rather broad strokes the model presents the picture of the educational experience of a prospective teacher of elementary school composition.

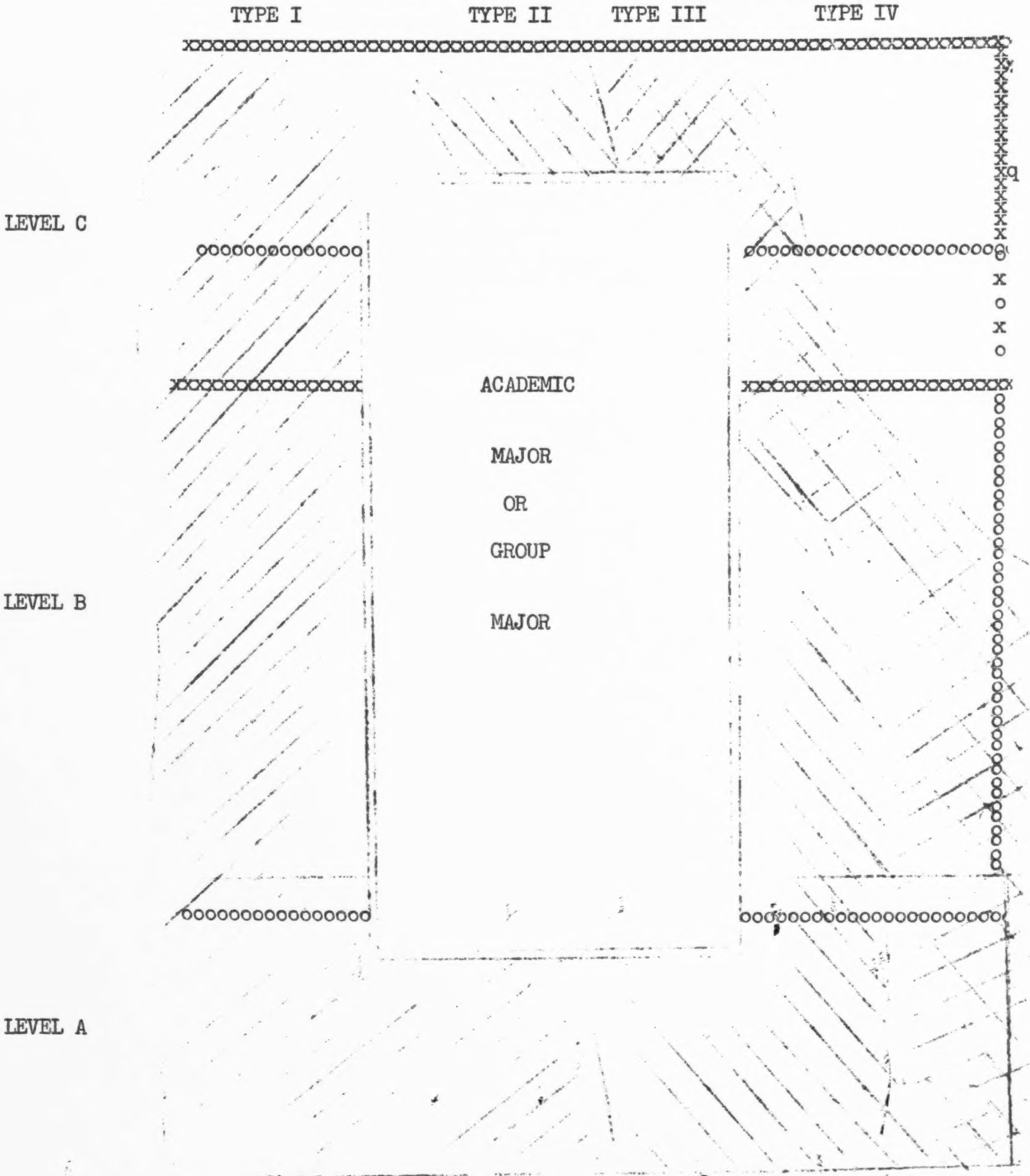
(1) Proportionally about one-fourth of those educational experiences relevant to teaching composition in the elementary school are Level I (General Education) experiences of which about one-half are of Type I (generalized-vicarious), about one-fourth of Type II (specific-raw data) and the remaining one-fourth of Type III (Observation, description and analysis of the performance of others).

(2) About one-half of the educational experiences relevant to teaching composition in the elementary school are Level II (Goal-Oriented Background) experiences forty percent of which are of Type I;

twenty-five percent of Type II; thirty-five percent of Type III twenty percent of Type IV.

(3) Level C (Goal-Specific) experiences constitute about one-fourth of those relevant to teaching composition in the elementary school. Of these about thirty percent are of Type I, fifteen percent each of Type II and III and forty percent of Type IV.

A MODEL OF PROPORTIONS AND RELATIONSHIPS OF TYPES AND LEVELS OF EXPERIENCES IN AN ELEMENTARY TEACHER EDUCATION PROGRAM FOR COMPOSITION



This model represents the sum total of educational experiences having clear relevance to the teaching of composition in the elementary school—not the sum total of all educational experiences in a degree program.

A Tentative Outline of Suggested Educational Experiences in a Teacher Education Program for the Teaching of Elementary School Composition

Level A General Education Experiences

Area 1 - Anthropological

Educational experiences in this general area should deal with conceptualizations of culture, and the patterns of interrelationships among the components of: history, physical environment, economy, social units, intercultural relations with other peoples, the supernatural, customs, mores, value patterns, justice, language, literature, views of life, cultural contrasts and conflicts. These experiences should be enhanced by field observations when feasible. The nature of the experiences recommended here would reflect the point-of-view of such works as:

Kluckholn, Clyde. "Culture and Behavior," in Lindzey, Gardiner (ed.) Handbook of Social Psychology, Cambridge: Addison-Wesley Press, 1954 (Chapter 25).

Kluckholn, Clyde Mirror for Man, New York: Fawcett Publications, Inc., 1957.

Kluckholn, Clyde, and Murray, H.A. Personality in Nature, Society, and Culture. New York: Alfred Knopf, 1948.

La Barre, Weston. The Human Animal. Chicago: University of Chicago Press, 1954.

Mead, Margaret Cultural Patterns and Technical Change. New York: Mentor Books, 1955.

Levi-Strauss, C. "Social Structure," in Anthropology Today, A.L. Kroeber (editor) Chicago: University of Chicago Press, 1952.

Area 2 - Mostly Sociological

Educational experiences in this area should be concerned with the patterns of interrelationships among population groupings, class, caste, race, poverty and other general social problems. The experiences should be enhanced by field observations and some participation (service), whenever feasible. These experience should reflect the type of works listed below.

Abrams, Charles The City is the Frontier, New York: Harper & Row, 1965.

Blau, P.M. "Social Mobility and Interpersonal Relations," American Sociological Review, 1956, 290-95.

Brink, Wm. and Harris, L. The Negro Revolution in America, New York: Simon and Schuster, 1964.

Brown, C. Manchild in the Promised Land, New York: MacMillian, 1965.

Glazer, Nathan "Megalopolis and How it Grew", The Reporter. (Nov. 12, 1959) 21.

Godon, Milton M., "Assimilation in America: Theory and Reality", Daedalus, (1961) 263-85.

Greer, Scott "The Social Structure and Political Process of Suburbia," American Sociological Review, 1960, pp. 514-526.

Handlin, Oscar Race and Nationality in American Life. Garden City, N.Y.: Doubleday Anchor Books, 1957.

Leslie, G. R. The Family in Social Context : Oxford University Press, 1967.

Miller, Frank "Implications of Urban Lower Class Culture for Social Work", The Social Service Review, Sept.30, 1959.

Myrdal, Gunnar, An American Dilemma. New York: Harper and Brothers, 1944.

Redfield, Robt. & Singer, M.B. "The Cultural Role of Cities," in Economic Development and Cultural Change. Indianapolis: Bobbs-Merrill Co., Inc., 1954.

Reisman, David, "The Suburban Dislocation," The Annals of the American Academy of Political and Social Science. (1957) 123-146.

Reiss, A. J. J. "The Sociological Study of Communities", Rural Sociology, Indianapolis: Bobbs-Merrill Co., Inc., 1959.

Shostak, A. B. and Gomberg, W. (eds.) New Perspectives on Poverty. Englewood Cliffs, N.J.: Prentice-Hall, 1965.

Area 3 - Mostly Psychological

Educational experiences in this area should deal with mental health and individual self-realization in a social context and with human personality and the interrelationships of constructive and destructive factors. These experiences should reflect the points-of-view of the following works:

Allport, Gordon Becoming, New Haven: Yale University Press, 1955.

Aries, Phillippe, Centuries of Childhood, New York: Vintage Books, 1962.

Erikson, Erik H. Childhood & Society, New York: W.W. Norton & Co., Inc., 1963 (Particularly first eight chapters).

Frank, Lawrence K. "Management of Tension", *Society as the Patient*. New Brunswick, N.J.:Rutgers University Press, 1948.

Horney, Karen *Neurosis and Human Growth*, New York: W.W. Norton and Co., 1950.

Jahoda, M. *Current Concepts of Positive Mental Health*, New York: Basic Books, Inc., 1958.

Kubie, Lawrence *Neurotic Distortion of the Creative Process*. Lawrence, Kans.: University of Kansas Press, 1958.

Van den Berg,J.H. *The Changing Nature of Man*, New York: Dell Publishing Co., Inc., 1964.

Rogers, Carl R. *On Becoming A Person*.Boston: Houghton-Mifflin Co., 1961.

Area 4 - Mostly Philosophical

Educational experiences in this area should deal with the philosophy of symbolism, of inquiry, of the self, of human values, of logic. These experiences should reflect the viewpoints of the following works:

Dewey, John , *Logic: The Theory of Inquiry*. New York: Henry Holt and Co., 1938.

Langer, Susanne K. *Philosophy in a New Key*. New York: Mentor Books, 1942.

Langer, Susanne K. *Symbolic Logic*. (3rd revised edition) New York: Dover Publications, Inc., 1967.

Morris, Charles *The Open Self*. New York: Prentice-Hall,Inc., 1948.

Morris, Charles *Varieties of Human Value*. Chicago: University of Chicago Press, 1956.

Whitehead, A.N. *Symbolism: Its Meaning and Effect*. New York: MacMillan, 1927.

Level B. Goal-Oriented Background Experiences

Area 1 - Literature

These experiences should deal with literary criticism including the elements of theories of criticism, elements of fiction, narrative and lyric poetry, allegory and symbolism, style, point of view, figurative language, the genres of fable, myth, epic romance, comedy, tragedy, satire, elements of drama, and archetypes. These experiences should utilize selections (type II experiences) from all of literature. These experiences should reflect the points of view of the following works:

Barnet, Berman and Burto, An Introduction to Literature. New York: Little, Brown, 1963.

Barthes, Roland, Writing Degree Zero. New York: Hill & Wang, 1968.

Cassirer, Ernst Language and Myth. New York: Harper & Bros., 1946.

Frye, Northrup The Educated Imagination. Bloomington: Indiana University Press, 1964.

Area 2 - Literature for Children

These experiences should deal with the patterns of relationship between literature in general and that for children in terms of genre, archetype, structure, function, development. In general, these experiences would involve inquiry about a variety of approaches to literature with children. These experiences should reflect the viewpoints of the following works:

Arbuthnot, Mary H. Children and Books. (3rd ed.) Chicago: Scott, Foresman, and Co., 1965.

Davis, D. C. and Davis, M.H. Literature For the Young. Madison, Wisconsin: University of Wisconsin Extension, 1967.

Evertts, Eldonna L. "Literature and Composition in the Elementary Grades", in New Directions in Elementary English. Alexander Frazier (ed.) Champaign, Ill.: National Council of Teachers of English, 1967.

Hanna, G. and McAllister, Marion, Books, Young People and Reading Guidance. New York: Harpers, 1960.

Huck, C.S. and Kuhn, D. Children's Literature in the Elementary School. (revised) New York: Holt, Rinehart and Winston, 1968.

Jacobs, Leland, Using Literature with Young Children. New York: Teachers College Press, 1965.

Mickleburgh, Bruce "Teachers, Children, and Criticism", Arts of Language. Paul A. Olson (ed.) Lincoln, Nebraska: Nebraska Curriculum Development Center, 1966.

Nebraska Curriculum Development Center, Paul A. Olson, Director "Elementary Units", A Curriculum for English. Lincoln, Nebraska: University of Nebraska Press, 1966.

Neumeyer, P.F. "A Structural Approach to the Study of Literature for Children", Elementary English. 44 (Dec.,1967) 883.

Smith, James S. A Critical Approach to Children's Literature. New York: McGraw-Hill, 1967.

Area 3 - Mostly Applied Lingusitics of American English

These educational experiences should deal with linguistic descriptions of American English. The phonology, morphology and syntax of American English and the principles governing their structure and those for generating and transforming sentences should be, along with the history and dialects, the concerns of these experiences. Type II (analysis of raw data) and Type III (observing the linguist at work) should be utilized to the extent feasible. The experiences should reflect the viewpoints of the following works:

Allen, Harold B. (2nd. ed.) Readings in Applied English Linguistics. New York: Appleton-Century Crofts, 1964, Part V.

Bloomfield, L. Language. New York: Henry Holt and Co., 1933.

Chomsky, Noam Syntactic Structures. 'S-Gravenhage, (The Hague): Mouton and Co., 1957.

Gleason, H.H. Jr. Linguistics and English Grammar. New York: Holt, Rinehart and Winston, Inc., 1965.

Gleason, H.A. Jr. Introduction to Descriptive Linguistics. (2nd. ed.) New York: Holt, Rinehart and Winston, 1961.

Joos, Martin The English Verb. Madison, Wisconsin: University of Wis. Press, 1964.

McDavid, R. L. Jr. American Social Dialects. Champaign: National Council of Teachers of English, 1965.

Malstrom, Jean and Ashley, A. Dialects U.S.A. Champaign: National Council of Teachers of English, 1963.

Sapir, Ed. Language. New York: Harcourt, Brace and World, Inc., (A Harvest paperbook) 1921.

Area 4 - Mostly Rhetoric

These educational experiences should deal with a review of previous definitions of rhetoric, with current theories and with the research approaches to children's oral and written language. Type II and III experiences should be utilized as much as possible. The viewpoints of the following works should be reflected in these experiences.

General

Bailey, D. (ed.) Essays on Rhetoric. New York: Oxford University Press, 1965.

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Strickland, Ruth G. The Language of Elementary School Children. Bloomington: Bulletin of the School of Education, Indiana University, 38 (July, 1962).

Area 5 - Oralcy

These educational experiences should deal with the patterns of elements that comprise effective oral communication: encoding in aural and visual symbols, vocal flexibility, rate, projection and quality diction, pronunciation appropriate to intent and situation. These experiences should also deal with the techniques and strategies for enabling children to develop effective oral communication skills. All four types of experiences, but particularly type III and IV should be utilized to a considerable extent. The following works present viewpoints which should be reflected in these experiences.

Black, J.W. & Moore, W.E. Speech Code, Meaning and Communication. New York: McGraw-Hill Book Co., 1963.

Ogilvie, M. and Eisenson, J. Speech Correction in the Schools. New York: MacMillan, 1963.

Ward, W. Drama With and for Children. Bulletin 1960, No. 30, Wash. D.C.: U.S. Dept. of Health, Education & Welfare, 1960.

Siks, G.B. Creative Dramatics: An Art for Children. Evanston: Harper and Row, 1958.

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Clevenger, Theodore, Jr. Audience Analysis. New York: Bobbs-Merrill, 1966.

Area 6 - Mostly Psychological: Learning and Language. Acquisition and Development

These educational experiences should deal with the patterns of interrelationships among the factors of genetics, biology, and physical and cultural environment in the child's development of intelligence, learning, acquisition of language and identifcation of self. As many of these experiences as possible should utilize type III and IV experiences (observation-participation). The following works present viewpoints which should be reflected in these experiences.

Brown, Roger W. "Language and Categories", Appendix of Bruner, Jerome, et.al., A Study of Thinking. New York: John Wiley & Sons, 1956, pp. 247-312.

Bruner, Jerome S. et.al. Studies in Cognitive Growth. New York: John Wiley & Sons, Inc., 1966, Chapters 7 & 13.

______________ "The Act of Discovery," Breakthroughs to Better Teaching, Cambridge, Mass: Harvard Educational Review, 1965.

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Inhelder, Barbel and Piaget, Jean, The Growth of Logical Thinking from Childhood to Adolescence. New York: Basic Books, 1958.

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Saporta, S. (ed.) *Psycholinguistics*. New York: Holt, Rinehart & Winston, 1961.

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Waetjen, W.B. and Leeper, R.R. (eds.) *Learning and Mental Health in the School*. Wash. D.C. Association for Supervision and Curriculum Development, N.E.A., 1966.

Weir, Ruth Hirsch *Language in the Crib*. The Hague: Mouton & Co.,1962.

Area 7 - Communication—Anthropology --Language

These educational experiences should deal with the patterns of interrelationships among the elements of communication, culture and language. Type II, III and IV experiences should be educationally exploited to the greatest degree possible. The following works present viewpoints which should be reflected in these experiences.

Birdwhistell, Ray L. "An Approach to Communication", *Family Process* I (Sept., 1962) 194-201.

__________ "Communication: A Continuous Multi-Channel Process", Mimeograph draft copy for *Conceptual Bases and Applications of the Communicational Sciences*. April, 1965.

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__________ "Some Body Motion Elements Accompanying Spoken American English", in Lee Thayer (ed.) *Communication: Concepts and Perspectives*. Wash.D.C.: Spartan Books, 1967, pp. 53-76.

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Rosenblith, W.A. (ed.) Sensory Communication: Symposium on Principles of Sensory Communications. New York: John Wiley & Sons, Inc., 1961.

Sondel, Bess The Humanity of Words. New York: World Publishing Co., 1958.

Whorf, Benjamin Lee Language Thought and Reality. (edited by John B. Carroll) Cambridge, Mass.: The M.I.T. Press, 1956.

Area 8 - Mostly Philosophy of Language and Education

These educational experiences should deal with the patterns of interrelatinnships among the elements of philosophies of language and education. Attention should be devoted to epistimological aspects, symbols, logic, self, values and society. Type I and type II experiences will predominate in this area. The following works represent viewpoints which should be reflected in these experiences.

Language

Britton, Karl Communication: A Philosophical Study of Language. London: Kegan Paul, Trench, Trabner & Co., 1939.

Carnap, R. Introduction To Semantics. Cambridge, Mass.: Harvard University Press, 1946.

_________ Philosophy and Logical Syntax. London: Routledge & Sons, Ltd., 1935.

Morris, Charles *Signs, Language and Behavior*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1946.

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Wittgenstein, L. *Philosophical Investigations*. (2nd ed.) New York: MacMillan, 1958.

Education

Brameld, Theodore *Philosophies of Education in Cultural Perspective*. New York: Dryden Press, 1955.

Dewey, John *How We Think.* New York: Heath, 1933.

__________ *On Experience, Nature and Freedom* (edited by R.J. Bernstein New York: Bobbs-Merrill, 1960.

__________ *The Child and the Curriculum.* Chicago: The University of Chicago Press, 1902.

Phenix, Philip H. *Realms of Meaning*.New York: McGraw-Hill Book Co., 1964.

Smith, B.O. and Ennis, R.H. *Language and Concepts in Education*. Chicago: Rand McNally, 1961.

Whitehead, A.N. *The Aims of Education*. New York: MacMillan, 1929.

Area 9 - Language Arts and the Elementary School Curriculum

The issues with which these educational experiences should deal include the patterns of interrelationships among the various components of the elementary school curriculum with particular attention to the role of the language arts. Many Type III and IV experiences are recommended in this area and are believed to be almost essential to the effectiveness of the experiences. The following works represent viewpoints which should be reflected in these experiences.

Curriculum

Bloom, B.S. (ed.) *Taxonomy of Educational Objectives: Handbook I: Cognitive Domain*. New York: David McKay Co., Inc., 1956.

Hillson, Maurie (ed.) *Elementary Education: Current Issues and Research*. New York: MacMillan, 1967.

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Dixon, John *Growth Through English*. Readings, England: National Association for the Teaching of English, 1967.

Frazier, A. *New Directions in Elementary English*. Champaign: National Council of Teachers of English, 1967.

Moffat, J. "A Structural Curriculum in English,: *Harvard Educational Review* 36 (Winter, 1966) 17-28.

Muller, Herbert J. *The Uses of English*. New York: Holt, Rinehart, and Winston, Inc., 1967.

Olson, P.A. (ed.) *The Arts of Language.* Lincoln,Nebraska: Curriculum Development Center, University of Nebr., 1966.

Area 10 - Sociology, Education and Language.

The major concern of these educational experiences should be the patterns of relationships among social conditions, learning and language. Attention should be directed to inquiry into the implicatinns for education of particularly the disadvantaged. Most of the study in this area should utilize Type III and IV experiences (observation, analysis, and participation). The following works represent points of view which should be reflected in these experiences.

Caspari, Ernst W. "Genetic Endowment and Enviroment in the Determination of Human Behavior: Biological Viewpoint." *American Educational Research Journal* 5 (Jan., 1968) 43-56.

Deutsch, M. "The Role of Social Class in Language Development and Cognition", *American Journal of Ortho Psychiatry* 35 (Jan., 1965) 78-88.

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Henry, Jules Culture Against Man. New York: Random House, 1963.

Hollingshead, A. Elmtown Youth. New York: John Wiley & Son Inc., 1949.

Jensen, Arthur, "Social Class, Race and Genetics: Implications for Education", American Educational Research Journal 5 (Jan., 1968) 1-42.

Jewett, A., Mersand, J. and Gunderson, D. Improving English Skills of Culturally Different Youth in Large Cities. Wash. D.C.: U.S. Dept. of H. E. & W., Office of Education Bulletin No. 5, 1964.

Kerber, A. and Bommarito, B. The Schools and the Urban Crisis. New York: Holt, Rinehart and Winston, 1966.

Lohman, J.D. Cultural Patterns in Urban Schools: A Manual for Teachers, Counselors and Administrators. Berkeley: University of Calif. Press, 1967.

McDavid, R.L. Sense and Nonsense About American Dialects. New York: Modern Language Association, 1966.

Passow, A.H., Goldberg, M.L. and Tannenbaum, A.J. Education of the Disadvantaged. New York: Holt, Rinehart and Winston, Inc., 1967.

Riessman, Frank Action Approaches to Low Income Culture. New York; Mobilization for Youth, Sept. 1962.

Area 11 - Educational Media

These experiences should direct attention to the patterns of relationships among a wide variety of educational media, communication, learning, and language. Type II, III and IV experiences should be fully utilized in this area. The following works represent the type of viewpoints which should be reflected in these experiences.

Briggs, L.J. et.al. Instructional Media: A Procedure for the Design of Multi-Media Instruction, A Critical Review of Research and Suggestions for Future Reaearch. Mono. #2, Pittsburgh: American Institute for Research, 1967.

Meredith, D. "Toward a Taxonomy of Educational Media", A.V. Communication Review. 13 (Winter, 1965) 374-84.

Rossi, P.H. and Biddle, B. (eds.) New Media and Education. Chicago; Aldine Publishing Co., 1966.

Taylor, C. W. and Williams, F.E. (eds.) Instructional Media and Creativity. New York: John Wiley and Sons, 1966.

Travers, R.M.W. (ed.) *Research and Theory Related to Audio-Visual Information Transmission.* U.S. Office of Education, Interim Report, Contract No. 3-20-003 Salt Lake City: Bureau of Educational Research, University of Utah, July, 1964 (offset).

____________ et.al. *Studies Related to the Design of Audio-Visual Teaching Materials*. U.S. Office of Education, Final Report, Contract No. 3-20-003. Kalamazoo, Mich.: the author (school of Ed., Western Mich. University) May, 1966.

Level C. Goal-Specific Experiences

Area 1 - Elementary School Composition

In general, these experiences have been designated in detail in the first four sections of this statement. It will suffice here to sample the representative works appropriate to the viewpoints advanced throughtout the statement. These experiences should utilize analysis of raw data, observation and participation to the greatest extent possible:

Viewpoint:
Written language is a derived extension of oral language which is but one of several channels of total communication. Patterns of human interaction constitute culture and communication. The actualization of each individual is of vital importance to the culture and must take place in social context.

Birdwhistell, R.L. "Communication as a Multichannel System", *International Encyclopedia of the Social Sciences*. New York: 1964.

Hall, E.T. *The Silent Language*. Greenwich, Conn.: Fawcett Publications, Inc.,1959.

Hymes, Dell (ed.) *Language in Culture and Society: A Reader in Linguistics and Anthropology*. New York: Harper and Row, 1964.

Vygotsky, L.S. *Thought and Language.* Cambridge, Mass.: The M.I.T. Press, 1962.

Waetjen, W.B. and Leeper, R.R. (eds.) *Learning and Mental Health in the School*. Wash. D.C.: Association for Supervision and Curriculum Development, N.E.A., 1966.

Viewpoint:
The human individual is phylogenetically inclined to process his environment through the discovery and utilization of structure and the principles governing structure. Although learning is of many types, all of learning can be classified as *informal* (tacit), *formal* or *technical*. All types of learning should be utilized in develping communication skills. To increase the deliberate control of his environment and of his "self" man must deal with higher levels of abstraction and develop highly sensitive awareness. Written language as

symbolization of symbolization must be learned and used with deliberate awareness in relation to intent and situation. Inquiry-discovery learning of principles governing structure of communication, language and composition should be one of the major approaches of instruction in composition.

Gagne, R.M. *The Conditions of Learning*. New York: Holt, Rinehart and Winston, Inc, 1965.

Flavell, J.H. *The Developmental Psychology of Jean Piaget*. Princeton, N.J.: D. Van Nostrand Co., Inc., 1963.

Hall, E.T. *The Silent Language*. Greenwich, Conn.: Fawcett Publications, Inc., 1959.

Bruner, Jerome *Toward A Theory of Instruction*. Cambridge, Mass.: The Belknap Press of Harvard University Press, 1966.

Suchman, J.R. *The Elementary School Training Program in Scientific Inquiry*. U.S. Office of Education Title VII, Project 216 Urbana, University of Illinois, 1964.

Lefevre, C.A. "Language and Self: Fulfillment or Trauma?", *Elementary English*. 43: Part I (Feb.,1966) 124--Part II (March, 1966) 230.

Vygotsky, L.S. *Thought and Language*. Cambridge, Mass.: The M.I.T. Press, 1962.

Viewpoint:

Written composition can be approached meaningfully in the elementary school by aiding children to become sensitively aware of all aspects of communication, of the elements of "speaker, spoken-to, the spoken-about", of intent and situational appropriateness. The basic attitude and approach should be characterized by active inquiry for meaningful patterns.

See Sections 3 and 4

Viewpoint:

Writing should be sufficiently explored by each child for him to choose wisely among several media those most suitable for his self-identification and self-fulfillment.

Goodman, Ronald (Materials to Enable Children to Discover and Express the Self.) Philadelphia: The Author, 1968. (Photos, Introduction to Imagination, Intro. to Narration, Daydreaming, Code Stories, Dilemma Tales, Proverbs, Introductions to the Imagination, Phrases, Fables, WuWei.)

Kohl, H.R. *Teaching the Unteachable.* New York: The New York Review of Books, 1967.

Randolph, Norma and Howe, Wm. Self Enhancing Education . Palo Alto: Sanford Press, 1966.

Holbrook, D. The Secret Places. Tuscaloosa, Ala.: University of Alabama Press, 1965.

Raths, L.E., Harmin, M. and Simon, S.B. Values in the Classroom. Columbus, Ohio:, 1966.

Waetjen, W.B. and Leeper, R.R.(eds.) Learning and Mental Health in the School. Wash. D.C.: A.S.C.D., N.E.A., 1966.

Viewpoint:

All children should be aided in acquiring mastery of the written communication requirements of their environment and encouraged to develop their abilities to cope confidently in a variety of environments.

Viewpoints:

Models are of great importance in learning and should be selected carefully in order to provide an environment in which tacit, formal and technical learning will be productive and valuable.

It is believed that the effectiveness and the integrity of inquiry-discovery as an approach to learning in general, and to learning how to learn in particular, is such that it is recommended that it be utilized in all those educational experiences of the prospective teacher related to teaching and to all educational experiences of elementary school children. The corpus of data for inquiry is abundant and readily accessible. Its exploration can be most productive.

In summary, it was the intent of this statement to offer and substantiate viewpoints about the education of elementary school teachers that will enable them to help children achieve self-identification and self-actualization as individuals in a cultural context, to enhance their interactions with fellow humans, to enable them to explore their environment and themselves, and, through writing, how to communicate on purpose.

APPENDIX A

Bibliography

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Birdwhistell, Ray L. "An Approach to Communication," Family Process.I (Sept., 1962) 194-201.

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Calitri, Charles J. "A Structure for Teaching the Language Arts," Harvard Educational Review. 35 (Fall, 1965) pp. 481-491.

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Gill, John G. "A Viable Definition of Purpose," Main Currents in Modern Thought. 23 (March-April, 1967a)pp. 100-104.

__________ "Reply to Harry Bratt," Main Currents in Modern Thought. 23 (May-June, 1967b) 136-38.

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COMPOSITION IN THE ELEMENTARY CLASSROOM

Participants: Georgia Bishel, June Byers, Estella Clark
Fred Elliott, Patricia Gardner, Bobbie
Hodge, Francis Reinehr

Consultants: Elizabeth Carpenter, Leslie Whipp

May, 1968

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A. Introduction

We have not done much in the past to equip elementary teachers to teach composition. Literature, yes; grammar, sometimes; reading, yes; composition, seldom, if ever. But, after all, what can one do? With respect to literature, there's an abundance of tradition and scholarship conventionally available which can inform the teaching of literature in the elementary school. So, too, with reading and grammar. But what could one possibly do for composition? Require freshman composition, and maybe an advanced composition course. And--well, what else is there?

At the University of Nebraska, we have explored that question for the past year--a group of experienced elementary teachers, and of experienced college teachers, trying different ideas and methods and using the experience of the elementary teachers to test the relevance of the ideas and suggestions which came up. What follows comes from those explorations--not a consensus, not a course outline, not a bibliography, not even an answer. But a set of suggestions, both positive and negative.

In general, the intention of the suggestions is three-fold: to bring to bear on the teaching of composition insights recently made available in several different scholarly disciplines, to increase the effectiveness of composition instruction in the elementary school, and, most importantly, to equip the elementary teacher with instruments adequate to perceive and facilitate development in children's language. You will have observed that the suggestions have to do only with the teaching of composition, yet, as you will increasingly observe, the suggestions assume that the expression "teaching of composition" encompasses all instances--oral as well as written, dramatizations, discussions, telephone conversations, and oral recitations in science, math, and show and tell, as well as expository paragraphs, book reports, poems, and fill-in-the-blank tests--all instances of language which children are expected to generate in the school classrooms. Composition instruction, thus, in the elementary classroom is not here conceived of as only a distinct segment of the elementary school curriculum; in fact, it is conceived of as always coming in as part of some other activity.

By contrast, the following suggestions propose that in the teacher training curriculum there be a distinct segment of the curriculum devoted to the subject of composition instruction. In short we suggest, first, that kids not be taught composition, and second, that teachers need to be taught about composition teaching and learning. Our suggestions for the teacher training curriculum can be summarized briefly as follows:

1. the inclusion of instruction in specified subject matter areas in which specified notions relevant to composition learning are taught;
2. the inclusion over several semesters of a series of exercises in the collection, observation, and analysis of child language;
3. the inclusion of a course or part of a course toward the end of the curriculum which synthesizes and relates the first two kinds of activities.
4. the omission of conventional college courses in composition.

B. Extrinsic Instruction

The elementary teacher curriculum clearly will include many different subjects, many of them wholly unrelated, so far as we are aware, to problems of teaching composition. And many other subjects, which may be here and there related to problems of teaching composition, obviously will be taught for quite other reasons than their coincidental relevance to composition. The philosophy department, for example, offering a course in symbolic logic, will do so to teach symbolic logic, not to prepare elementary teachers to teach composition.

Yet subjects appropriate to the philosophy department, to the psychology department, the English department, and others do bear on our concern. This is not only because of the broad sense in which we are taking the phrase "teaching composition" and not only because in our educational system only the elementary teacher is still expected to take all knowledge for his province. Primarily and chiefly it is because notions, techniques, and assumptions of many different academic disciplines do directly illuminate questions of language learning and language teaching. The practical consequence of this for one who seeks to design an undergraduate elementary education curriculum is the responsibility of insuring that instruction taken by elementary undergraduates in other subject areas implicity permits the students to acquire these notions. The curriculum designer must know fairly precisely what is taught in English 22 or Ed. Psych. 451, and may have to urge that departments other than his own include one or another of the notions which, though needed by the elementary teacher of composition, tend to be absent from the perspectives of existing course inclusions. To take an extreme example, if the available psychology courses are religiously behavioristic, an elementary curriculum designer should seek to insure that a psychology course somewhere exposes elementary undergraduates to current notions on the implications of developmental factors in learning.

We have listed below some of the subjects which, we are reasonably confident, do bear on the teaching of composition; not being ourselves masters of all knowledge, we do not seek to list all of the subjects which have this sort of relevance to our concern. Rather we have cited examples.

Similarly, we have listed particular notions in each subject which, we are confident, do bear directly on the teaching of composition in the elementary classroom; again, we in no way aspire to completeness, but rather we seek merely to adduce sufficient examples to make clear our sense that diverse subjects do bear directly on the teaching of composition in the elementary classroom. In item C, below, "Intrinsic Instruction," we seek to illustrate and clarify the relevance of the listed notions, and in item D, below, "Bibliography," list sources in which some of the notions are elaborated.

1. Courses in English and American Literature

a. the notion that an indiviaul work of literature is related to other previous, contemporary, and subsequent individual works as another instance of the same kind or genre.

b. the notion that a kind or genre is to be characterized in several dimensions as tolerating a limited but continually evolving range of variations.

c. the notion that the significant dimensions in terms of which any instance of a genre can be characterized include diction, syntax, figurative language, kinds of divisions employed in the text (patterning of lines, verse forms, paragraphs, etc.), kinds of subjects spoken of, kinds of things said of these subjects, and kinds of things said with these combinations of features.

d. the notion that a work of literature is precisely meaningful, and meaningful in a certain way, does something which in large measure is recognized by anyone who understands the work.

e. the notion that the different works may be meaningful in radically different ways, and hence may have radically different responses appropriate to them.

f. the notion that understanding a work from a different culture, e.g., Shakespeare's Romeo and Juliet, entails acquiring a sense of the resonance of the language of that culture, of the conventions of that time for using that language in that genre.

g. the notion that the rescnance one will naturally assume from the conventions of his own use of language is very likely inappropriate to a work from a different culture.

h. the notion that coming to understand a given work of literature is a matter of coming to know how to use that particular kind of language, not a matter of understanding what someone else says about the work.

i. the notion that as an undergraduate in elementary education, the student can learn how to understand a work of adult literature for himself by himself.

j. the notion that patterns--recurrent configurations--appear at every level of linguistic organization within individual works or within given genres.

k. the notion that the elementary education undergraduate can learn to perceive for himself and by himself these patterns.

l. the notion that perceiving these patterns is a source of intellectual satisfaction.

m. the notion that the thought of an author or an age, as studied in such courses, is the writing of a man or the age.

n. the notion that the style of a single author varies significantly from genre to genre.

o. the notion that knowing how to talk meaningfully and accurately about a given work of literature is no way entails the ability to produce such a work.

2. Courses in native language study

a. the notion that any instance of language is patterned behavior.

b. the notion that any instance of language behavior is patterned at many different levels of organization, the simplest and most trivial of which are the phonetic and graphemic.

c. the notion that these patterns at all levels of organization are governed by public conventions.

d. the notion that the conventions governing these patterns are operative even in the formation of original patterns, or coinages.

e. the notion that language patterns are subject to description.

f. the notion that the patterns discerned in any description are the patterns formulated by the descriptive instrument.

g. the notion that the elementary education undergraduate can himself learn to apply various descriptive instruments to instances of language.

h. the notion that the elementary education undergraduate can himself make significant descriptions of various levels of organization in an instance of language.

i. the notion that expressions like "the English language" or "the French language" are not labels.

j. the notion that what one would be speaking of as the English language would vary according to the historical period of which one was speaking.

k. the notion that what one would be speaking of as the English language would be likely to vary even within a single historical period according to the regional or geographical location of the language of which one is speaking.

l. the notion that even in speaking of langauge from a given place and time, what one is speaking of as the English language is likely to vary according to the relationships of the speaker (writer) and listener (reader).

m. the notion that even in speaking of language from a given set of social or professional relationships, what one is speaking of as the English language is likely to vary according to the activities of which the language is part.

n. the notion that even within a given set of activities, what one is speaking of as the English language is likely to vary according to the use served by the language within the activity, e. g., jokes between husband and wife which are not to be shared with other people will have a distinctive range of variation in several dimensions.

o. the notion that any instance of language behavior, however objectionable, is highly structured according to public conventions; that what one is likely to take for "bad grammar" is in fact conforming to many complex public rules for language behavior, though not (perhaps) to those governing the patterning of language to situation.

p. the notion that an individual speaker's (writer's) total language behavior can be seen as the collection of the selections which the speaker has made from amony the ranges of variations conventional to the language of the activities in which he has used language.

q. the notion that ability to perform linguistic description and analysis in no way entails any change in the student's ability to use language --other than the ability to perform linguistic description and analysis: knowing how to identify nouns or dangling participles in no way entails any change in the student's ability to use nouns or to avoid dangling participles.

3. Courses in Psychology

a. the notion that in most human experience language is only one means of doing jobs which expressions, gestures, body stances, physical proximity, body contact, and other kinds of behavior also perform.

b. the notion that development of production skills in the area of language, as indicated in an individual's behavior, is susceptible of study and description.

c. the notion that there are available different specialized ways of observing and describing this behavior.

d. the notion that the undergraduate elementary student can learn to make significant and informative descriptions of a child's development of language production skills.

e. the notion that development of production skills in the area of language is, with respect to several different dimensions, sequential and progresses toward mature norms.

f. the notion that the dimensions of language in which production skills develp sequentially include phonetic, syntactic, logical and rhetorical dimensions, as well as lexical.

g. the notion that the sequence of the development of language production skills is parallel from one child to another.

h. the notion that development of the language production skills is a function of the maturing psychology of the child.

i. the notion that the rate of a child's development in these matters will depend upon not only the many linguistic and non-linguistic experiences which bear upon language use, but also upon the child's innate linguistic capability.

j. the notion that the child's development of language production skills is limited at any given time by his degree of psychological development.

k. the notion that particular expressions--for example, "why," "because," and "pressure from"--may work quite differently for a child than an adult expects and understands them to work.

l. the notion that the explicitness of the analogies which inform children's uses of given expressions gradually decreases, although the analogies themselves continue to inform the children's uses of given expressions.

m. the notion that the development of language production skills continues at least through all of any child's school years.

n. the notion that a child's perception of a given aspect of language depends in some cases upon the prior development of readiness to imitate it.

o. the notion that the acquisition of a given native language production skill does not take place apart from the prior observation of that skill being used by one who knows how: observation and imitation are necessary, but not sufficient, conditions for acquisition.

p. the notion that imitation in language learning usually is delayed imitation.

q. the notion that imitation in language learning usually involves imitation of much more subtle dimensions of language behavior than lexical items or particular collocations of lexical items.

r. the notion that in one's first acquisition of one's native language, teaching plays little, if any, part.

s. the notion that in one's first experiences in acquiring one's native language, the only kind of correction which plays a significant part is self-correction.

t. the notion that in one's early experience in acquiring his native language, there is a considerable amount of self-imposed, self-designed language exercises, of autotelic language.

4. Courses in Philosophy

a. the notion that ways of speaking which we bring to experience mold and structure our perceptions of experience.

b. the notion that technical ways of talking about experience--for example, the expression "transform" in linguistics, or "molecule" in many of the sciences, or "symbol-referent" in semantics--serve to designate not discoveries, but more or less useful inventions--fictions or pairs of glasses which for certain purposes enable the user to go on with his work.

c. the notion that traditional and modern modes of logical analysis are inventions for viewing and discussing language, and not modes of representing reality.

d. the notion that the application of the modes of analysis of modern logic to instances of argument in ordinary language facilitates specifying the conceptual relationships underlying sequences of sentences.

e. the notion that the application of the modes of analysis of modern logic to instances of argument in ordinary language facilitates the identification of expressions which a writer or speaker is taking to be logically equivalent.

f. the notion that the undergraduate in elementary education can learn to perform some of the modes of language analysis devised in modern logic.

g. the notion that language does many, many different jobs.

h. the notion that in relation to the many different jobs language performs, the job of communicating (understood in any very precise sense) is an infrequent function of language.

i. the notion that in ordinary language experience, language comes in as part of, and usually as a small part of, some larger activity or "language game" ("Oh, a pound of ground round, I guess" might come in as part of buying meat while doing the weekly grocery shopping.).

j. the notion that the way in which a given expression is meaningful may vary dramatically from language game to language game.

k. the notion that considerations appropriate to the use of a given expression in one language game sometimes come in to confuse one's use of the same expression in another language game.

l. the notion that understanding a given expression in the writing or speech of another (or of oneself) often depends upon a clear, precise, and detailed identification of the kind of case the user would supply if asked for an example.

m. the notion that one may come to speak strangely by referring an expression to a paradigm case inappropriate to the situation in which the strange expressions are used.

n. the notion that one seeking to understand another's language may find it useful, in order to get a perspective on the way in which a given expression is working, to try to identify the language game in which the writer or speaker is likely to have learned or often used the expression.

o. the notion that one seeking to understand another's language may find it useful to look for analogies which would explain how the speaker came to speak (or write) as he did, to ask "What is he thinking of this as like?"

p. the notion that the modes of analysis devised by linguistic analysis philosophers can enable one to understand precisely given instances of language from another's (or one's own) discourse.

q. the notion that an undergraduate in elementary education can learn to perform such analyses.

r. the notion that the ability to describe and analyze (to make "knowing that" statements), in no way implies the ability to produce that which one can analyze and describe.

s. the notion that the ability to play the language games of modern logic in no way entails the ability to argue logically.

5. Miscellaneous

There are of course many other subjects which do bear on the teaching of composition. We have made no mention, for example, of the study of anthropology, or of folklore, or of sociology, with the specialized ways developed in each of them for analyzing, classifying, and interpreting language behavior, and with the insights they can contribute in the interpretation of child language. We have sought, though, to illustrate particular notions from diverse disciplines which, as we seek to show below, can be brought to bear directly on the teaching of composition, in the elementary classroom.

C. Intrinsic Instruction

By intrinsic instruction we intend activities in the elementary teacher curriculum which can be explicitly and overtly labelled "instruction in composition teaching." We have three recommendations to make, the first a recommendation concerning a series of student projects to be completed over several semesters, the second concerning a composition methods course, or segment of such a course, the third a negative recommendation.

1. Student observation, collection, and analysis of the language of elementary school children.

This is our pet, the recommendation for which we are prepared to sacrifice all we hold dear (save perhaps seniority and tenure). It consists simply in exercises in observing language behavior and language learning behavior in elementary school children. The exercises present the particular kinds of questions which we feel it is important for elementary teachers to ask of this behavior. The particular questions we pose here, though, only exemplify the many, many questions elementary teachers can usefully ask of child language.

We might summarize by specifying the ultimate purposes of the exercises. The exercises do seek to produce elementary teachers with some very particular competencies:

teachers who have some reasonably clear notions about how child language works;

teachers who have some reasonably clear notions about the limitations of conventional practices (and talk) in composition instruction in elementary schools;

teachers who are competent to observe and discover the language production skills which their elementary students in fact are commanding;

teachers who are competent to see and to understand what their elementary students do indeed want to say to them;

teachers who are confident and secure in their abilities to understand a child's language and language production skills;

and teachers who are reasonably clear about some effective ways of enabling children to progress in the kinds of things they want to say and in attaining more mature language skills.

teachers who understand the conceptual grammar and logical constraints operative in the kinds of conclusions being drawn by the swelling body of research publications on child language.

a. Relation of spoken and written language

i. ask two or three elementary children--grades three through six--to dictate into a tape recorder (as if to the class as a whole), or record a child's performance to a class as a whole, of a story, myth, set of directions for playing a game, description of an unusual (present) object, explanation of a problem another student has posed, report of what he experienced or somewhere, or something of that sort. Transcribe the tapes without making any corrections of changes in the children's language. Return the typed transcriptions to the students, asking them for permission to distribute the stories (or whatever) to the rest of the class, asking them to make whatever changes they wish, and promising to publish their work just as they return it to you. (And do it!) Analyze the kinds of changes which the students make. Are any clearly changes entailed by the child's awareness of the change from the oral to the written language situation?

ii. Compile an extensive sample of the language produced by a single child, from grades three, four, five, or six, in a single week in school. Include transcriptions of tapes of his oral responses in story-telling, show-and-tell, class recitations, dictated stories, group discussions, etc., as well as copies of the writing produced in all of his classwork.

The corpus will lend itself to a range of analyses far wider than you will wish to undertake. Generally what you want to look for are language items in which this child's speech and writing differ. Some of the items in which such a contrast might be found include sentence length, frequency of kinds of sentences (declarative, interrogative, imperative, and exclamatory; or simple, compound, complex, and completive), kinds, positions, and frequencies of modifiers or appositives, kinds and frequencies of coordination, kinds and frequencies of repetition, kinds and frequencies of synonyms, pronouns, or proverbs; kinds and frequencies of nouns and verbs used; number of different nouns or verbs used in relation to total number of words used, number of different uses of a single expression (e.g., "thing," or "neat"), frequency and kinds of references to the audience, frequency and kinds of examples, comparisons, etc.

Read thoughtfully through the entire corpus, looking for these or similar items, trying to identify two or three items with respect to which there is indeed a significant contrast between the child's spoken and written usage. Then, by counting and tabulating, verify your thoughtful intuition.

How would you account for the verified (and implied) differences between the child's spoken and written language? Can you identify any items in the child's writing which might make a conventional teacher uneasy, and which would not be troublesome in speech situation? Why would they not be troublesome there? Why might the child have come to include them in his writing?

iii. Elicit from two or three students, first an oral, then a bit later, a written production of a single instance of a single kind of language, i.e., ask them to tell a story to the class, or to a tape recorder, and, a day or so later to write the story. Analyze, compare, and contrast the transcription of the oral production with the written production. What similarities and differences are there? How do you account for those differences? Are there any differences which come from the fact that one was an oral language situation, one a written? Are there any instances of differences which, if one had only the written version, one might conclude the child lacked language production skills which in fact he has?

iv. Part of learning to use writing necessarily involves learning to use redundancy, and moreover to use redundancy to preclude questions a child does not know to ask. For example, between any two sentences we include a terminal punctuation mark, a capital letter, and an extra blank space. That is, we indicate in these ways where the sentence ends. But where in a preschool child is experience with oral language would he ever ask, "Where does the sentence end?" Further, any one of these forms we use would in most cases be sufficient to indicate where the sentence ends, but we use all three, making two in most cases redundant. Thus the child must learn to use redundancy to preclude questions he is unaware of. So, too, with paragraph divisions, which we might indicate by enumeration, indention, skipping a line between paragraphs, AND by the inclusion of a word phrase or sentence relating the first sentence of a new paragraph to the first sentence of the preceding paragraph.

In a set of papers of a single kind of prose (myths, or fables, or directions, or a report of a basketball game, or explanations, or whatever), written by students at grades one, two, three, and four, describe the progress which the children seem to be making in acquiring this kind of redundancy.

If you observe any changes from grade to grade, determine by talking to the teachers and by observing the class instruction whether any overt instruction accounts for those changes.

b. Kinda of Progress Children Make in Composition

5. A children's book, Kent Salisbury's *Tell-A-Tall-Tale* (New York: Golden Press, n.d.), provides an opportunity for framing a perspective useful in thinking of children's language in school. The book is a collection of seven, one-sentence stories for children. We tend to doubt whether school children would indeed find the stories very interesting, but the book can be very instructive for teachers. It is the simplicity and artificiality of the stories which make the book useful for your purposes.

Read the stories aloud to two or three of your classmates. Then all of you write another one-sentence story as much like Mr. Salisbury's as you can, looking at the original stories in the process, if the spirit so moves you.

Now describe Mr. Salisbury's stories precisely by answering the following questions. First, what is the syntax of these stories? (In answering this question identify the structure of clauses and phrases as well as their grammatical function. With respect to this feature, as well as some of those which are singled out by subsequent questions, you will have to identify a range of variation with respect to some structures: the stories are not exactly alike.) Second, identify the narrative function of each phrase (using for labels of narrative functions the expressions "time," "place," :protagonist," "antagonist," "encounter," and "resolution.") Third, identify the range of variation of the semantic kinds of items used to serve each narrative function. (For example, are the protagonists always mythical animals, and the antagomists always domestic servants Are the encounters always struggles and the resolutions victories?) Fourth, what kinds of metaphorical or (in the literary sense) symbolic or ambivalent (punning) expressions come in, if any? Fifth, what kinds of uses are these stories supposed to have? Are they supposed to satirize, provvoke to action, inform, articulate social or moral values, organize reality in a certain way, amuse, deceive, m make a joke, give directions, or what?

Now assume the descriptions you have arrived at is a description of an adult norm for this kind of tall tale. Analyze the stories which you and your classmates wrote with respect to those features you have described in the "adult norm." Identify the respects in which you or your classmates, with respect to the adult norm, still have, as one might say, progress to make to achieve the adult norm.

Now repeat the project with students selected from grades two, four, and six. With this corpus, identify the kinds of progress the students at grades four and six did make.

ii. In a group of stories of a similar kind written by different authors for children look for the occurrence of time-expressions in first and last sentences in every paragraph. Are there similarities between any stories in the occurrence of time expressions in final sentences in the stories? in the occurrence of negatives in these sentences? in the length of the sentences? in the kind of word with which the last sentence of the story begins? It has been observed that in some kinds of writing the last sentence contains an expressio which is rhetorically ambivalent, one which simultaneously characterizes part of the action of the story and could also apply either to characterizing the story ("And that was the end of . . .) or to the reader (in a bedtime story "And no one ever went to bed hungry . . ."): do you observe any instances of that sort of ambivalance in the stories for ychildren you are examining.

If the features you have been observing are indeed part of the adult norms, they too are features which children are apparently expected to acquire in the writing of their stories. Can you identif the appearance of any of these features in stories written by childre If so, can you see any progress in the handling of them in comparing the stories from different grade levels? Do students, for example, make progress in the subtlety with which they handle these features, come to bury (let us say) the time references grammatically in the middle of the initial sentence of their stories?

iii. Now repeat project bi at three consecutive grade levels, using another written form -- haiku, sports page type account of a basket ball game, Just-So type stories, myths, fables, etc. (To repeat the complete syntactic analysis would obviously be far too complex to be if you choose to work with a kind of prose, practical, however, valuable it would prove to be. In that case you should instead run four other kinds of analysis. First, determine the average number of independent clauses per story. Second, for each of the stories determine the average number of words in the syntactic units comprised of each independent clause with all elements subordinate to it. Third, determine the percentage of compounded independent clauses in relation to the total number of independent clauses in each story.

With respect to these three analyses, do you find any consistent direction of change? If so can you suggest what change in the way the students are building their sentences can account for it? Can you suggest how they came to acquire the ability to do this? Was there, so far as you can determine, any overt instruction which would account for it?

Now read carefully through a couple papers from each grade level looking for particular syntactic items which appear to be absent form early grade levels and present at later grade levels. In doing this, look not simply for noun clause, or compound adjective phrase, but rather for a noun clause used before the subject as an appositive: that is, think of the constructions in terms of their combinations and use. When you have selected two or three features, run a count of them to determine if indeed they do seem to be an aspect of language which children are acquiring between grades two and six.

iv. Repeat project iii at three consecutive grade levels using a spoken form (for example, oral explanation of a science experiment, oral discussion of an art film, telling a story, giving directions, etc).

v. Elicit;, either in spoken or written form, from at least a hald dozen students each in grades three, four, five, six, and eight an explanation of a science experiment in which "hidden forces" are operative. One might use for this purpose either the experiment itself, or a film of such an experiment, such as one of the Illinois Inquiry Training films developed by Richard Suchman. One appropriate experiment in that series, for example, is the varnish can experiment. In it a can with a bit of water in it is heated until steam visibly rises from the hole in the top; the can is then removed from the heat, the hole is firmly corked, and a bit of cold water is poured over the can: the can collapses. The students can be asked to explain why the can collapses.

If you have oral explanations, tape them individually, In any case allow the students adequate time to formulate their explanations, and in no way get involved with the students on the question of whether or not their explanation is the right explanation. When you have their explanations, look for similarities within grade level and differences between grade levels. Look particularly at the kinds of analogies or comparisons which the children make (what they compar parts of the experiment to) and the degree of explicitness of the comparisons. Do you find any cases in which similar comparisons recur from one student to another? Is there any sense of development or progress from one grade to another? Is there any case in which a comparison which is explicit in one paper is implicit or hidden in another, i.e., implied only by a single word or phrase?

If you do find any consistent direction of change in this respect, who would you account for it?

vi. Again your subjects are at least half a dozen students from each of several grade levels, third through sixth, each of them to supply you with some language, oral or wtitten, two or three times in the space of three or four weeks. What you want here, though is language being used to give reasons for something, utterances which could begin "Because . . ." the point is to see the different ways in which giving-reasons-talk works within the language of an individual speaker, within a grade level, and between grade levels.

Partly what you must do is to catch the student in different situations, or interview him, or in some way elicit from him language with respect to different kinds of matters -- explaining why he did or did not do something he should or should not have done, explaining why someone else did or did not do something they should or should not have done; why some social, political, historical, or natural event occurred, etc. What is of interest is the reason-giving sentences themselves, plus the immediately surrounding sentences, whether or the same speaker or not. Identify these passages. Observe the language clues by which you can identify these as reason-giving sentences. Are there any patterns in the clues the speakers themselves provide, within the between grade levels?

Now classify these passages according to the kind of situation in which each occurs: devise your own categories for this, deriving them from a thoughtful reading of the passages to be classified (one category you might arrive at is motive-giving, another justifying, etc.). Now sub-classify the passages in each situational category according to the kinds of reason given in that situation. Again, devise your own sub-categories, deriving them from your thoughtful reading of the reasons to be classified. (One category at which you might thus arrive is appeal to authority, another appeal to custom, another appeal to inner compulsion, etc.).

Are there any discernible patterns of grade level and kinds of situations in which reason talk emerges? of grade level and frequency of kinds of situation in which reason-talk emerges? of grade level and kinds of reasons offered with respect to each of the situational categories? Can you characterize some of the kinds of changes which seem to occur in the way the expression "because" or similar expressio work for these children? How would you account for the occurrence of whatever change or patterns of change you observed in this project? So far as you can determine, does overt instruction in the classroom play any part? If so, what? If not, what other ways can you account for these changes?

vii. In this project, the focus is again on the way in which particular or concrete cases come in to inform children's language. The corpus should be drawn from three consecutive grade levels, perferably four, five, and six, and should consist of a transcription of a discussion, perhaps thirty to fifty minutes in length. The subject of the discussion should be some problem in the current events -- war, social distress, riots, poverty, or hippies, for examples. The problem might well be posed as "Why is there poverty?" or "Why is ther war?" You might very well serve as the discussion leader, though if you do it would be well to have a couple warm-up discussions in which you cultivate your discussion techniques, and in which the children g get accustomed to you, to the tape recorder, and to thiskind of discussion-talk. As discussion leader in this project, you should religiously avoid injecting your own notions, or reinforcing or disapproving of any of the notions the children offer. You should confine your role to recognizing speakers and encouraging particular speakers to go on in cases where they have not said enough to be clea and in doing this you should strive to repeat the speaker's own phrases as a stimulus to get him to go on, in perference to using summary or paraphrase. Particularly avoid trying to guide the discussion back to the topic, for the purpose of eliciting this language is to discover what the children's notions of the topic are: what may appear to you as a digression, may be precisely the way the child understands the topic under discussion.

In analyzing the tapes of these discussions, again look for implicit and explicit analogies. For example, one might find that in talking of relationships of national or social groups (of war, for example) a given child may speak as if (or explicitly compare them to relationships between two children, or may conceive of social forces as being moved like an individual child is motivated. Can you in fact find any such comparisons in the tapes? Is there any patterning of increasing or decreasing explicitness from grade to grade? Do you find any cases in which the analogy is hidden or merely suggested by a phrase or two? Is there any patterning of kinds of analogies used with grade level of the speakers?

Look also for instances in which children explicitly refer to particular cases (I knew an Indian once, and he. . .") and characterize a class in terms of that particular case. Does this kind of instance appear to increase or decrease in frequency? Notice also cases in which a particular case emerges only after the speaker has characterized the class. Do any students in the discussion challenge any of the particular cases adduced? If so, on what grounds? Can you find any instances in which a child characterizes a class without reference to particular cases? If so, what particular case or cases would fit his characterization? what kind of case is he likely to be thinking of? Do any patternings emerge between grade levels and the uses of particular cases?

In getting at these questions it will be useful to look at all of the utterances of a single stud speaker in sequence, as well as to examine each utterance in relation to those of the students which may have led the speaker to say what he did in the way that he did.

C. Language games

i. Observe and describe three or four playground games in which the rules of the game prescribe some of the language which occurs in the playing of the game, e.g., Ring-Around-the-Rosie. Describe as meticulously ad you can the playing of the game, including the participants and their relationships, the rule-governed language; the nonrule governed language, the physical behavior of the players, and the patternings among the rulegoverned language, the physical behavior of the players, and the relationships of the players; particularly observe the way in which the language marks off stages or steps in the game, what counts as a mistake, and what sort of response it elicits.

Now observe and describe three or four class recitations by a single class in a ginle gubject matter area, e.g., geography, Think of these as if they were like the games you observed on the playground, identifying the behavior in this situation which might be said to be analogus to each of the various aspects of the playground situations you previously described.

Do the same thing again, this time observing "players" in a non-academic situation--a series of housewives buying meat at a particular meat counter in a supermarket, three or four local television newscasters giving the evening news, or a half-dozen different children buying candy at the corner drug store.

Now if one thinks of the situations in which language ordinarily works in the experience of children as being structured in this way, as being structured like playground language games, and if one sought to structure similaryly calssroom situations in which the child was to produce specified kinds of language (say a haiku), what elements must be included in the situation? How might one include them?

ii. In elementary classrooms, observe and describe three or four different instances of vocabulary instruction. Now seek to identify the ways in which these situations cannot be said to have the structure of the playground-language-game situation.

iii. In elementary school classrooms, observe and describe three or four different instances of conventional composition instruction, including the preparation for writing and the time of the writing itself. Now seek to identify the ways in which these situations cannot be said to have the structure of the playground-language-game situation.

Language Learning

i. In Ruth Hirsch Weir's Langaage in the Crib (The Hague: Mouton, 1962), one finds a transcription of the language of a baby learning his native language, as well as descriptions of some of the child's experiences during the same time. Are there any cases of what the child said which appear (as nearly as you can surmise from Professor Weir's additional descriptions) to be based on observation and imitation of adult usage? If so, what sorts of language items are observed and imitated? phonetic? lexical? collocations of lexical items? collaacations of kinds of lexical items? syntactic sturctures? And is it a matter of immediate imitative repetition? Is there any sense in which overt instruction plays a role in these cases? If so, is it a matter of identifying and labelling pieces of language the child?

ii. Ask three or four boys from each of three consecutive grade levels to dictate into a tape recorder a play by play account of a basketball (or football) game. Be prepared in this case to supply the boys with a source for the data, or to give them time to make it up, with some assists from sports page summaries. Then record a radio broadcast of such an event. Identify in the boys' tapes those features which are also found in the radio broadcast. Is there any progress toward the adult norm evident? How would you account for the similarities to the adult norm which are found in the boys broadcasts?

iii. From a single class of third, fourth, or fifth graders, obtain a set of writings (or taped oral performances, or some of both). Leave the kind of language performance as unspecified as the children will let you--a do-what-you-want-to composition time. Now seek to classify eash composition according to the kind or kinds of language which the child's language is similar to. It may be a matter of previous classroom exercises, of previous reading of books, stories, myths, fables, poem books, comic books, or funny papers--in or out of school. It may be a matter of television cartoons, variety shows, or commercials. That is, one might well expect the students to mix language games, to use visuals, or to start out telling an Uncle Remus type story and end up with a fable, or to thread bits and pieces from two or three different kinds of language in a piece which is predominantly a single kind.

In cases where you are unable to make any classifications, find out from the teacher as much as you can of previous language experience in the classroom which may have been similar to the unclaasifiable pieces. If you are still unable in any cases to make any classification, interview the authors themselves to see if in speaking of the kinds of things they've been reading, watching, or doing, they supply any clues to possible kinds of language which may have been in the backgrounds of their productions

Did you find that in you could in fact make such classifications? Might you conclude, if you did, anything about the kinds of prior language experiences which enabled a given student to say what he did in the way that he did inall or part of his performance? If so can you get any sense of the amount or distance of the students exposure to those kins of language experiences? Is overt instruction operative in any of these cases? If so, is it comprised in any way of identification and labelling of the features which the child employed?

iv. Observe and describe three or four children as they learn to swear. If you can't manage that, describe the kins of experiences a child would be likely to have in learning to swear, including those permitting him to acquire this language production skill, the larger behaviorial contexts or language games in which these experiences would occur, and the kinds of mistakes he might make, and how he might go about getting it right.

e. Role of correction

i. In Ruth Hirsch Weir, Language in the Crib (The Hague: Mouton, 1962), one finds a record of the experiences and language of a child first acquiring his native language. Within each set of continuous utterances in the transcriptions of the child's talk, identify changes which are changes from deviant to conventional forms, i.e., corrections. What external constraints are operative, so far as one can tell from Professor Weir's description, to induce the child to make these corrections? What alternatives to external constraints can you offer to account for the child's making these corrections?

ii. Describe ten or twenty incidents in which you observe one child spontaneously correct another's speech, or indicate in some way that the other's speech is in some way strange. Was there any consciousness on the part of either child of adults present? Was the correction in a situation controlled by adults (classroom, home) or in a situation controlled by children (playground, playroom)? What was the chronological, social, and intellecutal relationships of the two children to each other?

Was the correction in fact offered as a means of helping the erring child? Did it seem to be serving some other function, or some other additional function in the relationship between the two children? What were the corrected child's immediate physical and linguistic responses to the correction? If he went on, how did he go on with what he was talking about? What are the specifics of the correction? What item is corrected in each case? What kind of item (phonetic? morphological or syntactic? lexical? indicators of speaker-audience relationship? intonation?)? Did the correction have to do with rightness (correctness) or appropriateness? Were dialect differences involved? What kinds of language items tend to be repeatedly corrected in these situations? What kinds of language items are not corrected frequently or at all? How might the corrector have come to feel that the kind of item he corrected was indeed subject to correction?

iii. Compile descriptions of cases in which someone else corrects your speech. Analyze them in much the same way as you did in exercise ii. above.

iv. Compile descriptions of cases in which you were aware of being uncertain, inadequate, or in error in your own speech. Under what kinds of circumstances do you experience this error consciousness. What were the relationships between you and the person or people with whom you were talking? Did they tend to be in any sense subordinate or superior to you? Did you manifest your insecurity in any way? If so, how? If so, what was the audience response? Were you in any sense using language in an activity less familiar and comfortable to you that the activity of being a spectator at a sports event or complaining about (or to) your parents? What kinds of language items were you insecure or in error? How might you have come to feel insecure in the particular situation involved? How might you have come to feel insecure with the particular language items involved? What sorts of prior experiences might have precluded the insecurity with those items?

v. Collect from a group of fourth, fifth, or sixth grade students in a single elementary classroom a set of compositions elicited with no insturctions concerning formal requirements—other than the specification of the kind of writing it is to be—a story, an explanation of a science experiment, a fable, a myth, etc. Identify and classify (without marking the papers) each of the mechanical problems an adult would have edited out of his own prose— problems in punctuation, capitalization, spelling word endings, word usage, pronoun reference, grammatical agreement, etc. Identify the occurrence elsewhere in each paper of any instance in which the child has properly handled the problem item. How many of the items which you have identified as probles did the child avoid elsewhere in the paper? How many of the kins of corrections which you have identified as needed did the child avoid elsewhere in the paper. Type the papers just as they are, making no changes in any child's text.. Return the typed papers to the children, asking them for permission to compile the papers into a mimeographed booklet for the whole class, asking them to make whatever changes they wish in their papers prior to publication, and promising to publish their papers exactly as they submit them—but in no other way coercing them to make any changes at all. (Then do it!) In the corrected papers returned to you, are there any instances in which a child himself corrected items which you had earlier identified as problems? How many of the kinds of corrections which you had previously identified as needed on each paper were made by each student?

Assume you had simply "corrected" the paper and returne then to the student. Single out four items from the set of papers, one which a single student had in one place handled unsatisfactorily, and in another place in the same paper handled satisfactorily, onw which a student himself had corrected, one which some students corrected, but at least one student did not, onew which none of the students corrected. with respect to each of these items, what was it that one would assume he was teaching, and assume the child was to learn, if as teacher one had simply corrected or marked theitem (with all the others) and returne the papers to the student?

If there are differences in the kinds and frequencies of corrections the children made themselves, classify the papers accordingly. Can you account for these differences in terms of explanations other than :- "The child does not know how to produce the correct form in this case?" If there were any cases in which the children did make corrections themselves in their papers, how would you account for the fact that they did not do it right the first time?

Assume that the child had never previously had a corrected paper and that you had simply corrected and returned his paper; with what sorts of prior experiences of having his language corrected might he be expected to associate this experience?

vi. Compile descriptions of cases in which elementary teachers correct the speech of their students in the classrooms. Subject the descriptions to the kinds of analysis suggested in II exercises ii and vi above.

f. Complications

The exercises we have been listing are indeed challenging exercises. Not the least part of the challenge is that presented to the one who might seek to adminster them. We conceive them as exercises to be performed by individual students during the course of five or six semesters. They could of course be completed by committees. They might even be done in conventional seminar manner, each student performing only on of the investigations, but getting reports on the others from other students. We feel quite strongly though, that each elementary education student should participate directly in each of the kinds of investigation represented in these exercises. It would thus defeat the purposes of the recommendation to adopt these as seminar topics.

We do not feel, however, that any of these projects need ever be completed in just the way we have prescribed. We would, in fact, urge that, so long as the logic of the kins of questions itself is retained or developed, each professor of composition instruction work up his own projects, since he can best know the opportunites and limitations of the elementary education undergraduates at his school, such as the availability of elementary classroom experience, audio-visual equipment, and secretarial help. Short of making up one's own projects, any language arts professor who chose to with these projects would modify them considerably. Anyone, for example, would warn students against naively expecting any absolute patterning between grade level and language performance, and would warn them instead to look for trends and tendecies. Similaryly, anyone would warn the students against making any generalizations at all from these pilot projects. And the students themselves would modify the projects to fit the materials they have available, once they began to run them. Thus, in effect these projects are only examples, suggestions of the kinds of experiences we feel to be important to the preparing elementary teachers to teach composition.

Finally, we anticipate that many language arts professors might protest (or feel that they do not have the experience and prior knowledge to guide students through such projects as these). We can only answer that of those projects we have run ourselves, elementary and college teachers working together, we ran without experience and prior knowledge, and were exhilarated at what we could see in running them. The best way of getting the expertise is to run the projects with the students--not to go to someone else to find out what you are supposed to see. If you annot trust yourself to see what's there, can you trust teachers to do it?

One might cynically object that we certainly have a great deal of faith in education professors and in undergraduates in elementary education. But it is our contention that until we do have that faith, and until the curriculum itself instiutionalizes that faith, they cannot have much faith in themselves. And until they have that kind of faith in themselves, there is little reason to expect meaningful imporvement in elementary education.

2. A Compostion Methods Course

We conceive of this course, or segment of a course as coming very near the end of the studen'ts experience. In it we suggest that the student (1) be exposed to a synthesis and rearticulation of the notions present in several different areas of the extrinsic instruction, and sometimes also implied in the pilot research projects; (b) be led to draw conclusions about the teaching of composition in the elementary classroom, (c) be exposed to reports of research in child langauge. As an illustration of the synthesizing which might take place, we cite one distinction which recurs in several places a distinction we can briefly characterize as the distinction between "knowing how" and knowing that". In Brief it is the distinction between being able to do something, and being able to talk about it once its done, between being able to paint a masterpiece, and being able to analyze, label, describe, and critize it, between being able to use and noun and being able to identify and label it as a noun. The distinction appears in the study of literature (notion o), in the study of linguistics (notion q), in the study of philosophy (notions r and s) , and in several of the exercises.

Further, the notion can be applied in drawing conclusions about the teaching of composition in the elementary classroom: it implies that teaching children to analyze language and label the pieces (whether in teaching grammar, or in teaching the expository paragraph) is likely to be an ineffective way of increasing their skill in using language. To the extent that correction assumes such an impingement of "knowing that" on "knowing how," again the notion implies that correction is likely to be an ineffective means of increasing student facility in using language. So much by way of example.

3. Omit all conventional college composition courses

Our third recommendation, the negative, is that the undergraduate elementary education major NOT be asked to take any college composition courses designed to improve his ability to write.

If we were politic and wise, we should probably rephrase that. We should probably say only that writing improvement courses should not be required as preparation for teaching elementary school composition. We feel rather strongly, however, that such a limitation would be dishonest: it seems clear to us that college courses in how-to-write-better not only are irrelevant to teaching elementary school composition, but also are downright detrimental, not to say devastating, to the teaching of composition in elementary schools.

The relevance of freshman composition, or advanced composition in college to the teaching of composition in elementary school has been an assumed relevance. By learning to write better (the assumptions go) by learning to think better, by improving one's sense of style, one's ear for language, by eleiminating the gaucheries of ungrammatical sentences, improper punctuation, and imaginative spelling, in short, by becoming literate one will be equipped to point elementary students toward a similar competence.

Well, there are some considerations which call these assumptions into question, some theoretical, some practical. The first of these, the theoretical consideration, derives from the distinction we have previously drawn between "knowning how" and "knowing that." What seems to be clear is that to develop children's language facility, the elementary teacher must be able to recognize the skills which the children already command, must be able to analyze and describe what the children already do with language. What he needs, that is to say, is "knowning that" knowledge, a precise descriptive language for talking about language.

What the conventional college composition course does, however, if it does anything at all, is to alter the teacher's language performance, to give him "knowing how" knowledge. And there is no reason to assume that "knowing how" knowledge entails "knowing that" knowledge.

For some relatively simple operations, such as riding a bicycle, for which a reasonably precise descriptive language is easily available, it is true that "knowing how" can contribute to one's ability to analyze and describe the performance. Language use is neither a relatively simple operation, though, nor one which has an easily available and relatively precise language to describe it: one does not acquire the talk of linguists by learning to talk English. Thus in this case there is no reason to assume that knowing how to write better will in any way help an elementary teacher to teach writing better. From this theoretical perspective, then, conventional college composition courses seem likely to be irrelevant to our purposes.

From a practical perspective, they seem to be irrelevant. From this perspective, one recalls that one kind of composition instruction is in college, the other in elementary school. There are, that is, immense inherent differences in these two activities, though both can be spoken of as composition instruction--differences in the students, differences in what is appropriately taught, and differences in what constitutes appropriate pedogogical strategies.

Assume elementary education undergraduate Bob Peden; assume he takes a sophomore course in expository writing, gets C's on his first papers, A's on his last, and feels that his writing really improved a great deal. He will have, presumably, learned to perform (or come to apply) some editorial and revision practices, and perhaps have learned to produce sentences in some of the sentence sequences appropriate to one or another of a very few highly articicial language games--writing a college essay on a piece of literature, a writing a college essay on the causes of student unrest, writing a protest(or satire) against conventional morality or religious hypocrisy--something like that. We term these "highly artificial" because the language produced is produced in the absence of the kind of constraints normally operative on language use: the job the language does, the end or goal of the language, is not an immediate end originating with the student; the "audience" or "reader" which comes into talk about the papers is a hypothetical construct, not someone who reads; the "effectiveness" is something one talks of, not something which happens; and the response to the language of the paper is metalanguage, language about language, criticism, constructive or not, about the paper, not language working on the same level as the paper itself. That makes a highly artificial language game.

Assume that Bob Peden learned it though. The logical apparatus he brings to the course, the development of his modes of cognition, and the kinds of language experiences he brings to the course clearly must be considerably more well developed than those of Elaine Woodward, second grader. Further, the kinds of language skills which Elaine must be acquiring, the kinds of language games which she must be acquiring, are far more numerous and varied, and far less aritificial than those Bob is studying.

So too with pedagogical strategy. What seems to be most appropriate for the elementary classroom is quite unlike what goes on in most conventional college composition courses. One might characterize this desideratum as follows:

Composition assignments as such would not seem to be indicated, and if they did come in would come in for individuals or small groups. Preplanned instruction, usually limited to only two or three kinds of language, would not come in; instead the composition activities would be indicated by the students' learning interests and activities of the previous day or two. Further, instruction in composition would not come in in any conventional sense: instruction here would consist instead in inundating the children with language carefully selected to help them extend their language production skills. Students would not be asked to produce any kind of language until after they have considerable experience in using it as readers or listeners--essay examinations in science, or "the expository paragraph" or book reports and are good cases.

To make such a careful selection, the teacher must identify the language production skills each child is already commanding, and expose him to language which is beyond but not too far beyond those skills, stretching his language muscles not only with respect to syntactic and logical and rhetorical operations, but also with respect to the kinds (narrowly defined) of language he uses, the language games he plays.

The composition of the students would always emerge from some activity other than that of doing composition, whether writing or reporting on a science trip, doing an improvided skit, making puppets and composing a dialogue to be presented as a puppet show to the class, making a book to be used as a text by the next lower grade next year, keeping a notebook for writing what the student wishes (and which the teacher can see only with the student's permission), or just writing to get clear about what one was trying to get said in the last group discussion.

Further, whatever is composed would be composed to be used, to do some job the student felt a need to use language to do--and would be used to do that job. Correction, other than self-correction, would not seem to come in at all. The improvement would be expected to come not from overt interference of the teacher, but in the same way that the child's language learning mechanism brought his improvement in using speech--by observation and imitation (complex and subtle) of the way Big Daddy does it. It would come not from composition teaching, but from composition learning.

This at least characterizes what we take to be some of the features of composition pedagogy appropriate to elementary school classrooms. Whether or not it is also appropriate to the college composition course, it clearly is not employed there. Obviously the differences in students, in matters to be learned, and in appropriate pedagogical strategies suggests the college composition course is largely irrelevant to the teaching of elementary composition.

There is one further difference between these two situations in composition instruction, a most insidious and devastating one which suggests that the conventional college composition course is not irrelevant to, but instead destructive of effective elementary school composition instruction. That is the picture of language learning the two situations seem to presuppose.

One picture of language learning, that of the conventional college composition course, has in fact come to be presupposed by most elementary and secondary school instruction in composition. According to this picture, the process of teaching a child to write might be likened to polishing a diamond. The child comes to school as a rough diamond, clay so obscuring his lustre that only infinite faith would believe there was any lustre there. The first grade teacher, with great faith, begins to polish, chipping away at the clay, finally passing the putative diamond on to the next teacher, and he to the next; the diamond is hard, the crust thick, the impurities impervious, but the elementary and secondary teachers assiduously polish as best they can, then pass the diamond on to the college teacher, whose finer tools can--if anyone's can--finally grind the diamond down until its lustre can indeed be seen. This picture, in short, assumes that composition teaching and learning is primarily a matter of eliminating impurities and imperfections.

The contrary picture, that assumed by our sketch of the dementary classroom, that which seems to be indicated by much recent research in child language, and that which seems to be implied by the pilot projects we have presented above, might be likened to the process of building a cathedral of quarried rock--of adding piece by piece, refining the pieces, and adding different kinds of pieces, adding according to a design, to realize finally a marvelous construction comprised of many many different pieces of many many different kinds each trimmed exactly to its function. It assumes in short that composition learning is a matter of acquiring language skills. And this strikes us as being the better picture.

Since teachers tend to teach as they are taught, we recommend strongly that elementary education undergraduates be spared college courses in composition.

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